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Complete

Carl Fischer's Edition

# H. KLOSÉ

CELEBRATED METHOD
FOR THE

# CLARINET

NEWLY REVISED AND ENLARGED
BY

## C. L. STAATS.

Complete
In Paper 3.50
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# List of the Principal Words used in Modern Music

## With their Abbreviations and Explanations

A . . . . . to, in or at; *a tempo*, in time
*Accelerando (accel.)* . Gradually increasing the speed
*Accent* . . . . . Emphasis on certain parts of the measure
*Adagio* . . . . . Slowly leisurely
*Ad libitum (ad lib.)* . At pleasure; not in strict time
*A due (a 2)* . . . . . To be played by both instruments
*Agitato* . . . . . Restless, with agitation
*Al or Alla* . . . . . In the style of
*Alla Marcia* . . . . In the style of a March
*Allegretto* . . . . . Diminutive of allegro; moderately fast, lively; faster than *andante;* slower than *allegro*
*Allegro* . . . . . Lively; brisk, rapid.
*Allegro assai* . . . . Very rapidly
*Amoroso* . . . . . Affectionately
*Andante* . . . . . In moderately slow time
*Andantino* . . . . . Diminutive of *andante;* strictly *slower* than andante, but often used in the reverse sense
*Anima, con* / *Animato* . . . . With animation
*A piacere* . . . . . At pleasure; equivalent to *ad libitum*
*Appassionato* . . . Impassioned
*Arpeggio* . . . . . A broken chord
*Assai* . . . . . Very; *Allegro assai*, very rapidly
*A tempo* . . . . . In the original tempo
*Attacca* . . . . . Attack or begin what follows without pausing
*Barcarolle* . . . . . A Venetian boatman's song
*Bis* . . . . . Twice, repeat the passage
*Bravura* . . . . . Brilliant; bold; spirited
*Brillante* . . . . . Showy, sparkling, brilliant
*Brio, con* . . . . . With much spirit
*Cadenz* . . . . . An elaborate, florid passage introduced as an embellishment
*Cantabile* . . . . . In a singing style
*Canzonetta* . . . . A short song or air
*Capriccio a* . . . . At pleasure, ad libitum
*Cavatina* . . . . . An air, shorter and simpler than the aria, and in one division, without Da Capo
*Chord* . . . . . The harmony of three or more tones of different pitch produced simultaneously
*Coda* . . . . . A supplement at the end of a composition
*Col or con* . . . . . With
*Crescendo (cresc.)* . . Swelling; increasing in loudness
*Da or dal* . . . . . From
*Da Capo (D. C.)* . . From the beginning
*Dal Segno (D. S.)* . . From the sign
*Decrescendo (decresc.)* Decreasing in strength
*Diminuendo (dim.)* . Gradually softer
*Divisi* . . . . . Divided, each part to be played by a separate instrument
*Dolce (dol.)* . . . . Softly; sweetly
*Dolcissimo* . . . . Very sweetly and softly
*Dominant* . . . . . The fifth tone in the major or minor scale
*Duet or Duo* . . . . A composition for two performers
E . . . . . And
*Elegante* . . . . . Elegant, graceful
*Energico* . . . . . With energy, vigorously
*Enharmonic* . . . . Alike in pitch, but different in notation
*Espressivo* . . . . With expression
*Finale* . . . . . The concluding movement
*Fine* . . . . . The end
*Forte (f)* . . . . . Loud
*Forte-piano (fp)* . . Accent strongly, diminishing instantly to piano
*Fortissimo (ff)* . . Very loud
*Forzando (fz >)* . . Indicates that a note or chord is to be strongly accented
*Forza* . . . . . Force of tone
*Fuoco, con* . . . . With fire; with spirit
*Giocoso* . . . . . Joyously; playfully
*Giusto* . . . . . Exact; in strict time
*Grandioso* . . . . . Grand; pompous; majestic
*Grave* . . . . . Very slow and solemn
*Grazioso* . . . . . Gracefully
*Harmony* . . . . . In general, a combination of tones, or chords, producing music
*Key note* . . . . . The first degree of the scale, the tonic
*Largamente* . . . . Very broad in style
*Larghetto* . . . . . Slow, but not so slow as Largo; nearly like Andantino
*Largo* . . . . . Broad and slow; the slowest tempo-mark
*Legato* . . . . . Smoothly, the reverse of staccato
*Ledger-line* . . . . A small added line above or below the staff
*Lento* . . . . . Slow, between Andante and Largo
*L'istesso tempo* . . In the same time, (or tempo)
*Loco* . . . . . In place. Play as written, no longer, an octave higher or lower
*Ma* . . . . . But
*Ma non troppo* . . . Lively, but not too much so
*Maestoso* . . . . . Majestically; dignified
*Maggiore* . . . . . Major Key
*Marcato* . . . . . Marked
*Meno* . . . . . Less
*Meno mosso* . . . . Less quickly
*Mezzo* . . . . . Half; moderately
*Mezzo-piano (mp)* . Moderately soft
*Minore* . . . . . Minor Key
*Moderato* . . . . . Moderately. *Allegro moderato*, moderately fast
*Molta* . . . . . Much; very
*Morendo* . . . . . Dying away
*Mosso* . . . . . Equivalent to rapid. *Piu mosso*, quicker.
*Moto* . . . . . Motion. *Con moto*, with animation
*Non* . . . . . Not
*Notation* . . . . . The art of representing musical sounds by means of written characters
*Obbligata* . . . . . An indispensable part
*Opus (Op.)* . . . . . A work.
*Ossia* . . . . . Or; or else. Generally indicating an easier method
*Ottava (8va)* . . . . To be played an octave higher
*Pause* (𝄐) . . . . The sign indicating a pause or rest
*Perdendosi* . . . . . Dying away gradually
*Piacere, a* . . . . . At pleasure
*Pianissimo (pp)* . . Very softly
*Piano (p)* . . . . . Softly
*Più* . . . . . More
*Più Allegro* . . . . More quickly
*Più tosto* . . . . . Quicker
*Poco or un poco* . . A little
*Poco a poco* . . . . Gradually, by degrees; little by little
*Poco piu mosso* . . A little faster
*Poco meno* . . . . . A little slower
*Poco più* . . . . . A little faster
*Poi* . . . . . Then; afterwards
*Pomposo* . . . . . Pompous; grand
*Prestissimo* . . . . As quickly as possible
*Presto* . . . . . Very quick; faster than *Allegro*
*Primo (1mo)* . . . The first
*Quartet* . . . . . A piece of music for four performers.
*Quasi* . . . . . As if; in the style of
*Quintet* . . . . . A piece of music for five performers
*Rallentando (rall.)* Gradually slower
*Replica* . . . . . Repetition. *Senza replica*, without repeats
*Rinforzando* . . . . With special emphasis
*Ritardando (rit.)* Gradually slower and slower
*Risoluto* . . . . . Resolutely; bold; energetic
*Ritenuto* . . . . . In slower time
*Scherzando* . . . . Playfully; sportively
*Secondo (2do)* . . . The second singer, instrumentalist or part
*Segue* . . . . . Follow on in similar style
*Semplice* . . . . . Simply; unaffectedly
*Senza* . . . . . Without. *Senza sordino* without mute
*Sforzando (sf)* . . . Forcibly; with sudden emphasis
*Simile or Simili* . . In like manner
*Smorzando (smorz)* Diminishing in sound. Equivalent to *Morendo*
*Solo* . . . . . For one performer only. *Soli;* for all
*Sordino* . . . . . A mute. *Con sordino*, with the mute
*Sostenuto* . . . . . Sustained; prolonged.
*Sotto* . . . . . Below; under. *Sotto voce*, in a subdued tone
*Spirito* . . . . . Spirit. *con Spirito* with spirit
*Staccato* . . . . . Detached; separate
*Stentando* . . . . . Dragging or retarding the tempo
*Stretto or stretta* . An increase of speed. *Piu stretto* faster
*Subdominant* . . . . The fourth tone in the diatonic scale
*Syncopation* . . . . Change of accent from a strong beat to a weak one.
*Tacet* . . . . . "Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
*Tempo* . . . . . Movement; rate of speed.
*Tempo primo* . . . Return to the original tempo.
*Tenuto (ten.)* . . . Held for the full value.
*Thema or Theme* . . The subject or melody.
*Tonic* . . . . . The key-note of any scale.
*Tranquillo* . . . . Quietly.
*Tremolando, Tremolo* A tremulous fluctation of tone.
*Trio* . . . . . A piece of music for three performers.
*Triplet* . . . . . A group of three notes to be performed in the time of two of equal value in the regular rhythm.
*Troppo* . . . . . Too; too much *Allegro, ma non troppo*, not too quickly.
*Tutti* . . . . . All; all the instruments.
*Un* . . . . . A, one, an.
*Una corda* . . . . On one string.
*Variatione* . . . . The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
*Veloce* . . . . . Quick, rapid, swift.
*Vibrato* . . . . . A wavering tone-effect, which should be sparingly used.
*Vivace* . . . . . With vivacity; bright; spirited.
*Vivo* . . . . . Lively; spirited.
*Volti Subito V. S.* . Turn over quickly.

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# INTRODUCTION.

The Clarinet was invented at Nuremberg about the year 1690 by a maker of stringed instruments named John Christopher DENNER. It was in its design the most imperfect of wind instruments and in nowise gave promise of the splendid position it was to attain in after years. Possessing only a single Key and wanting in regularity in the succession of its different registers, the Clarinet obtained at first but little attention. Some artists however, attracted by the beauty of its sounds endeavored to improve it, thus, by degrees, and from one improvement to another, the number of its Keys was increased to five and it remained a long time in that state. At length Ivan Müller brought the instrument to a high state of perfection and produced his Clarinet armed with 13 Keys. A few artists have since added supplementary Keys for facilitating certain fingerings.

On the appearance of the 13 Keyed Clarinet a complete revolution took place in the study of this instrument; and, although still imperfect, it was sought after and practised by a great number of persons; the playing of Clarinettists became considerably improved, and many of them made themselves remarkable. Amongst those we must place Frederic Berr in the first rank; in his hands the Clarinet became a new instrument. A pure and brilliant talent, a theoretical knowledge both profound and extensive, besides the beautiful compositions he has left, acquired and assured for him the title of Founder of the French School of the Clarinet. It is to his school that I glory to belong, and all my life shall be devoted to promulgating and following the valuable precepts he has inculcated.

The instrument was, however, far from having attained all the perfection of which it was susceptible, for since its invention the Clarinet had been pierced according to the natural separation of the fingers. This resulted in a faulty tone; the notes being frequently dull, feeble or too shrill, the mechanism of the Keys caused insurmountable difficulties of fingering, making it impossible to play the Clarinet in all the different Keys (Scales;) and hence arose the necessity, as onerous as it was troublesome, for 3 Clarinets, *C*, *B*♭ and *A*.

When I succeeded Berr at the Royal Conservatory of music (being anxious to fulfil conscientiously the laborious functions confided to me, and desiring to secure for the Clarinet the rank it deserved by the beauty of its tone and its two fold value as a solo and an accompanying instrument) I endeavored to get rid entirely of the faults I have just mentioned. I labored long at this and after numerous trials the movable rings appeared to me to solve, in an efficacious manner, the problem whose solution I had searched for during many years. It is to Mr. Auguste Buffet Jr, who seized and interpreted my ideas with a rare happiness, that I owe the instrument I now present to Artists and Amateurs.

This Instrument reunites with an equality as perfect as possible in all its compass, a very superior purity of tone and the facility of a more correct fingering, enabling the performer to play in all the Keys indiscriminately.

With very few exceptions the fingering is the same as hitherto in use; the only important changes are those for the forked notes, which were always defective, and which I have entirely got rid of. There is therefore no new study to undergo— a few days' practice will suffice to make one familiar with the instrument.

I have had no intention of making a new instrument; I have desired, in preserving for the Clarinet all its old advantages, to bring forth those of which it was capable; that is to say, the regularity of the sounds, and the faculty of playing in all the Keys on one instrument.

H. KLOSÉ.

# PREFACE.

In presentingto the American public a new edition of Klosé's celebrated method for the Clarinet,the aim of the editor has been to eliminate the numerous errors and misprints that exist in all other editions, even in the original French. It is without doubt the best method for the Clarinet ever written and this edition is made more interesting by the addition of the "Küffner Duets" and "Concert Studies" by Klosé,which are among the most important and interesting of any he has written.

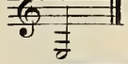
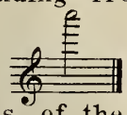
*C. L. STAATS.*

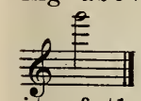
*Boston, Mass. May, 1898.*

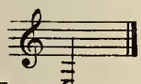
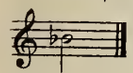
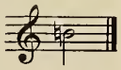
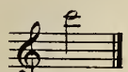
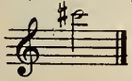
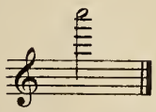
N. B. Those Clarinetists who have no desire to change the instrument they use, will find this method equally useful for the purposes of the 13 Keyed Clarinet. It contains several morceaux written in unusual Keys. I believe (and I speak from experience) that the practice of these pieces will be very useful. They will increase the knowledge of the performer and enable him to overcome all difficulties he may encounter. In one word he will thus have a superlative power over the instrument.

## OF THE QUALITIES AND COMPASS OF THE CLARINET.

The Clarinet is, without contradiction, of all wind instruments the one which presents the greatest richness of tone and extent of compass; comprising sounds from great depth to extreme height, it is the soul of military music, and one of the principal supports of the Orchestra. Its use is most frequent and extensive, playing by turns the air, the accompaniment and the prominent phrase or passage.

The compass of the Clarinet is nearly four octaves extending from the low *E*  up to *C* in altissimo  In the upper notes of the high register it loses considerably; the tones are screeching, disagreeable to the ear and mostly defective; those who apply themselves too much to the practice of those notes never possess a good tone in the low register (chalumeau.)

I advise, then, no passing above the high *G*  the reasonable limit of the instrument.

The Clarinet is divided into 3 registers: the 1st or deepest register, called chalumeau, extends from the low *E*♮  to *B*♭  the 2nd register Medium, from *B*♮  to *C*♮  and the 3rd register, in alt, commences at *C*♯  and ascends to the high *C*♮ 

*C. L. STAATS.*

## POSITION OF THE PLAYER HIS HANDS AND FINGERS.

It is essential in playing the Clarinet to place yourself in a convenient and easy position. The body should be upright, with its weight upon the left leg, the right leg being a little in advance The chest well expanded facilitates the play of the lungs, and allows the performer to bring out sounds both long and well sustained. The arms should fall naturally along the body.

The hands must be held without contraction or rigidity upon the Clarinet; the fingers a little bent must follow the perpendicular of the instrument and fall rather than strike upon the holes.

It is upon the thumb of the right hand that the weight of the instrument should principally rest. This thumb placed under a hook supports the Clarinet and prevents it from shifting.

The left hand occupies the upper part of the instrument. The 1st, 2nd, and 3rd fingers are placed upon the two rings and the hole in the front, while the thumb is used for closing the hole at the back and opening the 12th key. The little finger is extended to touch easily the keys Nos 1, 2, Z and 6.

The right hand occupies the lower part of the instrument. The 1st, 2nd, and 3rd fingers stop the holes placed under the three rings, the little finger must be always extended so as to touch easily the keys Nos 3, 4, X and Y.

## OF THE MOUTHPIECE AND THE REED

The mouthpiece, as is evident from its name, is that part of the Clarinet which is placed in the mouth for the purpose of playing the instrument.

The Reed is formed of a flat piece of cane attached to the mouthpiece and caused to vibrate by the breath and tongue thus producing the sound.

The part of the mouthpiece upon which the Reed is placed is called the lay; it is formed of a smooth surface which, at the distance of a line and a half from the ligature, rounds off slightly to the top, so that the end of the reed leaves an opening of about the twenty-fifth part of an inch.

Mouthpieces were formerly made small, narrowing towards the top which proved very bad, as the performer lost much breath through the corners of the mouth.

They are now perfected and made much larger which gives the advantage of a more natural position, the saving of breath and the production of a fuller and better tone.

Hitherto Clarinet mouthpieces were made of wood, which is without doubt the best material for producing tone, but it has its drawbacks being subject to atmopheric influences which is apt to cause serious alterations in the surface of the lay. Therefore, some musicians recommend the use of crystal and hard rubber mouthpieces as a substitute for wood, as they are not effected by atmospheric changes,

It is absolutely necessary to procure a good mouthpiece and, above all, good reeds. It is with an excellent reed and by its perfectly correct placing upon the lay of the mouthpiece, that one obtains that fine quality of tone, which every artist, desirous of pleasing his audience, ought to seek. Without beauty of tone a pleasing performance is not attained, and the most eminent talent in other respects excites only a moderate amount of interest.

NOTE: The crystal mouthpieces recommended by M. Klosé have never been used to any great extent, those made of hard rubber have found more favor among artists in France, England and America.

## OF THE ADVANTAGE OF PLAYING WITH THE REED UNDERNEATH

The three following advantages result from playing with the reed below.

1. A much softer and more agreeable tone is obtained.
2. The tongue being naturally placed under the reed, possesses a much greater facility of articulation.
3. This manner of playing appears more graceful, gives greater powers of execution, and is much less fatiguing.

As before stated the quality of reed used is the great essential for tone production, which point must be impressed upon students of the Clarinet. Therefore we recommend that they use the Karl Mayer make of reeds, which kind are exclusively played upon by all great Clarinetists.

## POSITION OF THE MOUTHPIECE IN THE MOUTH.

Insert nearly half the mouthpiece into the mouth the reed being underneath. The lower lip is a little drawn in so as to cover the teeth. The upper lip must be slightly pressed downwards to prevent the teeth biting the mouthpiece and damaging the quality of tone. The mouthpiece being thus held by a light pressure of both lips, the air cannot escape by the sides of the mouth; the reed can then act freely and perform its vibrations with all desirable facility: if on the contrary the mouthpiece is too tightly compressed in the mouth the reed has no longer any play, the lips become tired, and we only obtain a poor and snuffling tone.

## OF THE EMBOUCHURE.

The embouchure is the interpreter of our sensations and of our musical ideas. A good embouchure is therefore indispensable, and all our labours must tend to this result.

To attain this end we must possess the two constitutive elements of the finest embouchure, which are: delicacy of tone and lightness of tongue.

## OF SOUND

### AND THE MANNER OF PRODUCING IT.

The sound of the Clarinet is produced by the tongue which sends the air into the instrument and at the same time causes the reed to vibrate. To produce the sound we must take in a sufficient quantity of air and force it into the instrument by a short stroke of the tongue.

Once the sound is produced we must sustain it and guide it more by increasing than diminishing it. We discern in the sound, quality, sonorousness or tone, and degree of force.

The finest tone is that which combines sweetness with brightness, and as the Clarinet possesses this precious advantage we must preserve it by applying ourselves closely, from the commencement, to the production of sounds both full and soft, giving them at the same time both force and roundness.

To obtain a quality of tone perfectly equal over the whole extent of the instrument; to be able to modify it according to the requirements of the "morceau" or the caprice of the performer; to lead it from *piano* to *forte* or from *forte* to *piano* always preserving its pure and full tone; that is the end we must strive to attain. The practice of the slurred scales and the sustained notes will lead to these results.

NOTE: The student of the Albert Clarinet is recommended to study with attention the following 14 pages. With the aid of the previous tables he will readily perceive and appreciate the few differences between his Instrument and that of the Bœhm principle.

Boehm System

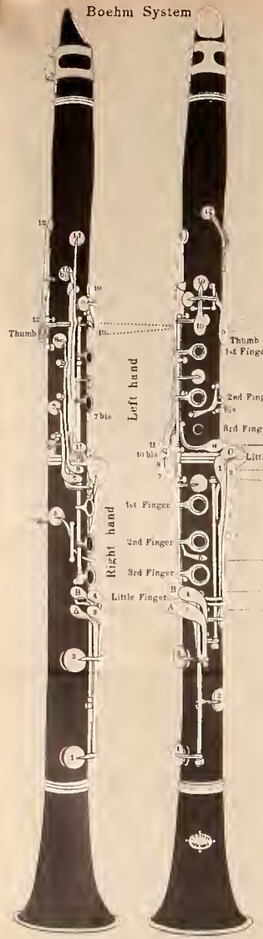
№ 25

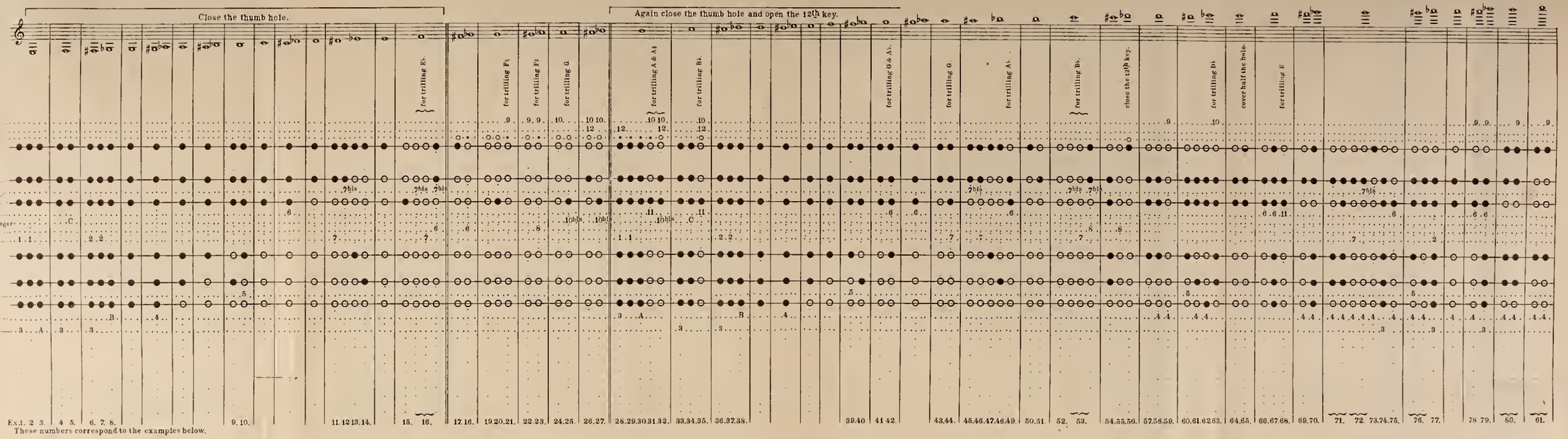
NOTE: The black points (•) denote the closed holes and the white points (o) the holes open.
The numbers indicate the keys to be opened or closed.
The letters A, B, C, indicate the extra fingerings for keys 1. 2. 3.
Each little finger is used on four different keys as is also the first finger of the right hand which has in addition its hole to open and close.

# DESCRIPTIVE TABLE FOR THE BOEHM CLARINET

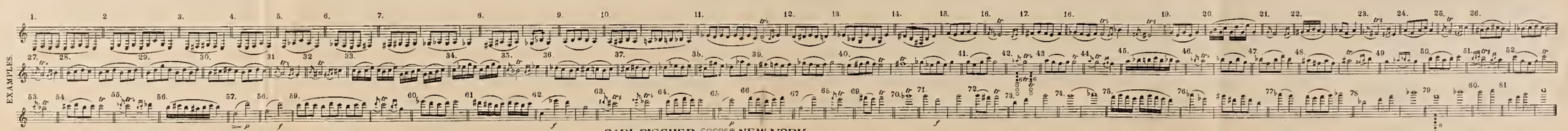
## WITH VARIOUS EXAMPLES ILLUSTRATING ITS MANY ADVANTAGES

by C. ROSE.
*Professor at Paris Conservatory.*




These numbers correspond to the examples below.

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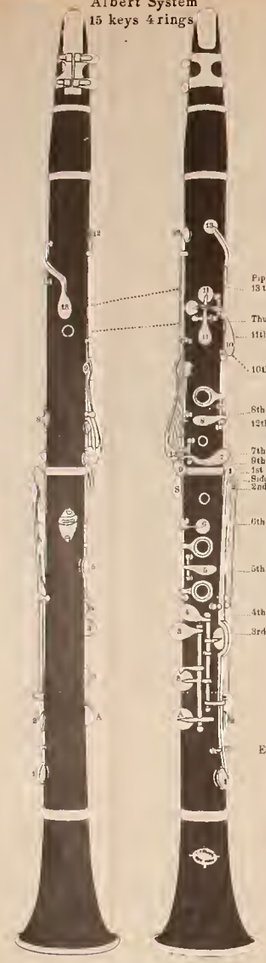
INC.

Albert System
15 keys 4 rings



Nº 25

# SCALE FOR THE CLARINET WITH 15 KEYS.

## GIVING VARIOUS EXAMPLES ON THE USE OF THE F♯ AND C♯ ACTION, ALSO SIDE E♭ AND B♭ KEY, WITH SEVERAL OTHER EXAMPLES AND FACILITIES OF FINGERING


**by C. ROSE.**

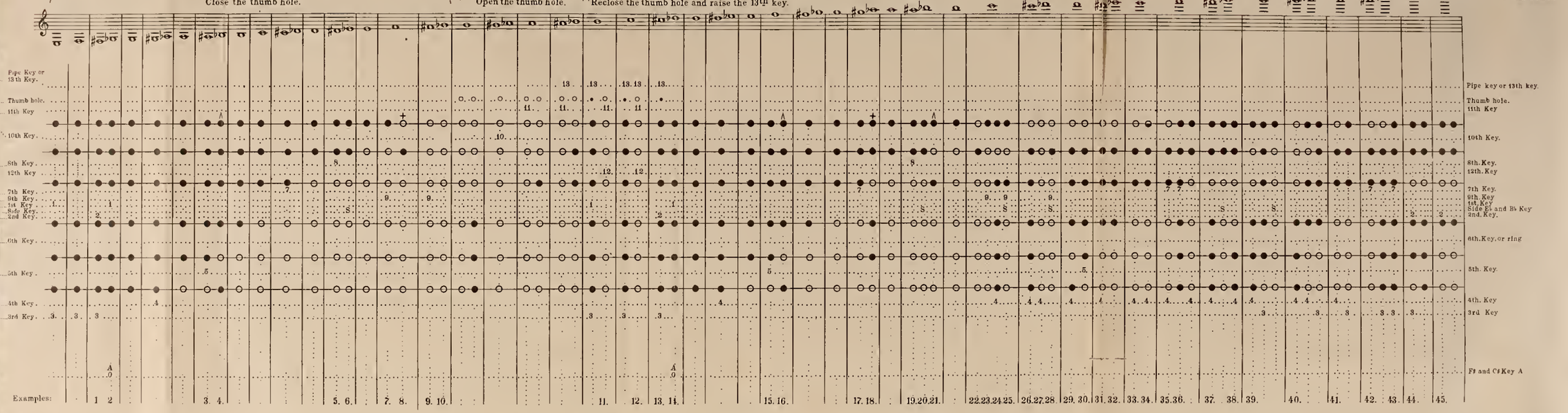
*Professor of the Clarinet, at Paris Conservatory.*


The black dots ● are closed holes.
The zeros ○ the open holes.
The numbers on the keys indicate the holes, that must be opened or closed.
The letter S indicate the side E♭ and B♭Key.
The letter A the duplicate F♯ and C♯action.

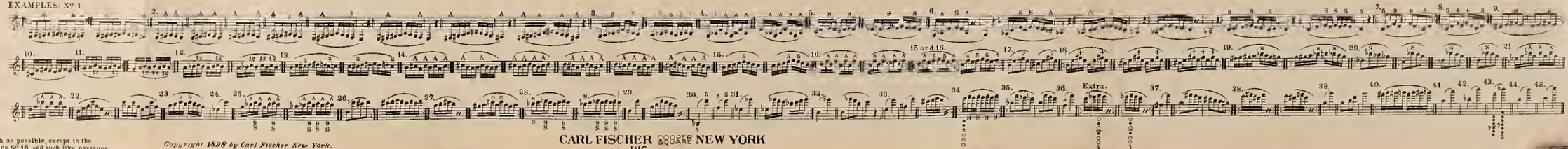
NOTE: The 15 keyed Clarinet, with rings on both upper and lower joints, is the most desirable common system Clarinet to be obtained.

By means of the rings on the upper joint the is made by stopping the thumb hole alone and the is made by stopping the thumb hole and opening the key Nº 13 or thumb key. This improvement does away with the use of the 9th key in making those notes, thus making the execution of many passages in sharp keys much less difficult. Various other keys have been invented in addition to those already mentioned, but they are of doubtful value and are not recommended.

Close the thumb hole. | Open the thumb hole. | Reclose the thumb hole and raise the 13th key.




EXAMPLES Nº 1




Avoid these fingerings as much as possible, except in the case of the third ♯F, as in examples Nº 16, and such like passages.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# EXPLANATION of the Chromatic Table, of the knowledge of the Keys, of the fingerings, and the manifest advantage of the Boehm Clarinet.

To make the fingering of each note more easily understood, I shall use the signs ordinarily employed in Tables of Scales.

The six holes or rings on the front of the instrument, will be stopped or closed by the fingers of each hand corresponding with their position.

The mark ○ indicates the holes which must be opened.

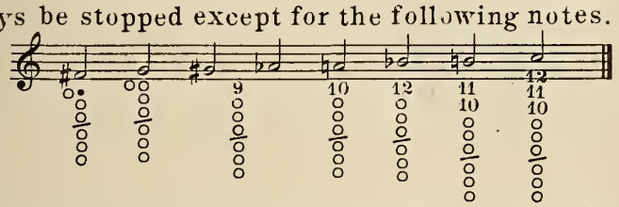
The black spot ● the holes which must be closed.

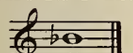
The short line across — which separates the black or white points, denotes the separation of the two hands.

The figures denote the Keys.

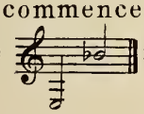
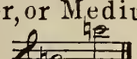
The letters the double Keys.

The hole or ring placed at the back of the instrument must be closed by the thumb of the left hand. This hole must always be stopped except for the following notes.




The 12th Key will no longer be indicated beyond the *B♭*  As this Key is always open in the second register of the Clarinet, it is sufficient to explain it here once for all.

In seeking a fingering we shall only have to attend to the six principal holes or rings, the numbers and the Keys, recollecting that the 12th Key must be shut or open according to the position of the note in the scale.

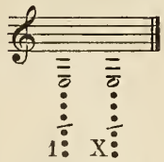
The Clarinet is divided into three registers; the first, called Chalumeau, commences at the low *E* and ends at the *B♭* in the stave  : beyond this *B♭* the Key № 12 remains constantly open and indicates the second register, or Medium; this register commences at *B♮* and ends at *C♮*  : beyond this last note the first finger of the left hand remains always open for the third register, or notes in alt.

The Keys are counted upwards like the stave: the letters are taken in the same order X for 1, Y for 2, Z for 3.

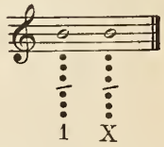
It will be observed in the four Keys which are at the place of each little finger, that the Keys X Y and Z are only the repetition of the Keys №s 1, 2 and 3; so as not to confuse the fingerings, I have marked them with those letters. The employment of these double Keys is of great utility in facilitating the scales, intervals and cadences. which in this part of the instrument were not to be made or only with the greatest difficulty; we shall be convinced of this by the passages, arpeggios etc. which are found in this Method.

## KEY № 1 and X *(Key open.)*

All the holes or rings at the front or back of the instrument being stopped, and the thumb of the right hand being placed under the hook by which the instrument is supported, you shut with the little finger of the left hand the Key № 1 and thus get the low *E;* (you can dispense with the use of the little finger of the right hand upon the Key № 3) This note can equally be produced by placing the little finger of the right hand upon the Key X placed under the Key № 3, it being understood that in this case the little finger of the left hand need not be placed on Key № 1.




By opening Key № 12 you get the 12th of the preceding note, viz B♮.

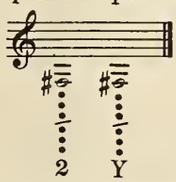



This Key is used for trilling on the E with F♮ and in the 12th the B♮ with C♮.

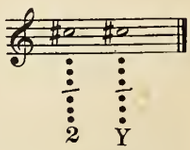
## KEY № 2 and Y *(Key shut.)*

The holes (or rings) being stopped, by placing the little finger of the left hand on Key № 2, you obtain the low *F♯* (no neccessity for touching Key № 3 with the little finger of the right hand)

The *F♯* is equally produced by placing the little finger of the right hand upon the Key Y placed beneath Key № 4 (the little finger of the left hand no longer required upon Key № 2)




By opening Key № 12 you get C♯.

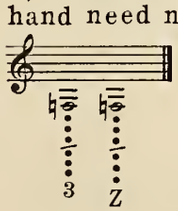



This Key serves to trill F♯ with G♮ and in the 12th C♯ with D♮.

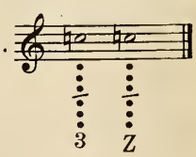
NOTE. To shake on *E♮* with *F♯* you must press the little finger of the left hand upon Key № 1, and trill with the little finger of the right hand upon the Key Y; or press Key X with the little finger of the right hand and trill with the little finger of the left hand upon the Key № 2.

## KEY № 3 and Z *(Key open.)*

The holes or rings being stopped, you will press the little finger of the right hand upon Key № 3 and make the low *F♮;* this note is equally made by pressing the little finger of the left hand upon the Key (or Spatula) Z; in the latter fingering the little finger of the right hand need not remain upon Key № 3.



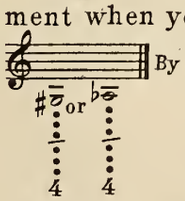

By opening the 12th Key you get C♮.



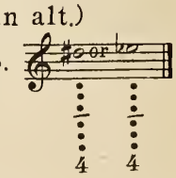

This Key is used to trill F♮ with G♮, and in the 12th C♮ with D♮.

## KEY № 4 *(Closed.)*

The holes (or rings) being stopped, press the little finger of the right hand upon Key № 4, and you will have low *G♯* or *A♭*. This Key serves to sustain the instrument when you play in the 3rd register (in alt.)




By opening the 12th Key you get D♯ or E♭.

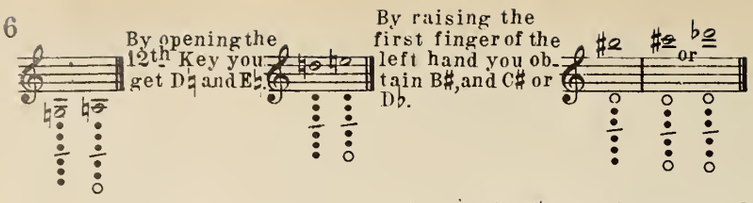



This Key is used to trill F♯ with G♯, and G♮ with A♭, and in the 12th C♯ with D♯, and D♮ with E♭.

NOTE. To shake the *C♯* with *D♯*, or *D♭* with *E♭* you must place the little finger of the left hand on Key № 2 and trill with the little finger of the right hand upon Key № 4.

## RIGHT HAND 3rd finger *(open hole.)*

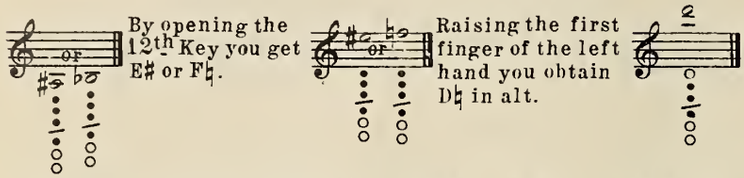
The holes on the instrument being stopped, you have the low *G♮*, and raising the 3rd finger you get the low *A♮*.




You trill with this finger the G♮ and A♮, G♯ and A♮, In the 12th D♮ with E♮, D♯ with E♮, and in alt B♯ with C♯, or C♮ with D♭.

### RIGHT HAND 2nd or Middle finger *(open hole.)*

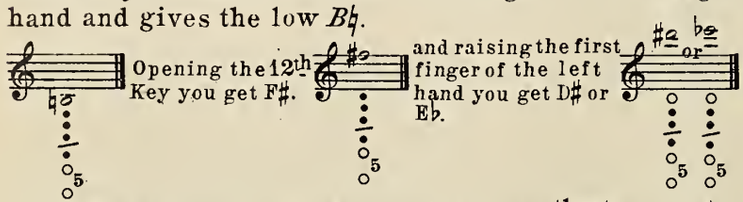
The holes above being stopped, and the 2nd (or middle) finger raised you obtain the low *A♯* or *B♭*.




You trill with this finger A♮ with A♯ (or B♭), In the 12th E♮ with E♯ (or F♮) and in alt, C♯ with D♮.

## KEY Nº 5 *(Closed.)*

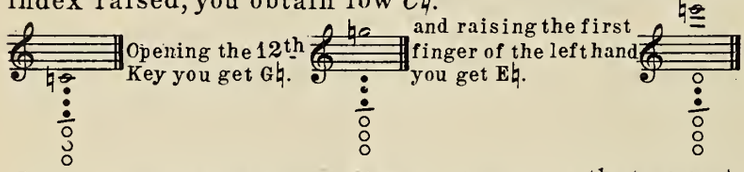
This Key is taken with the third finger of the right hand and gives the low *B♮*.




This Key serves to trill A♯ with B♮, in the 12th E♯ with F♯, and in alt D♮ (or E♭)

### RIGHT HAND 1st finger or Index *(open hole.)*

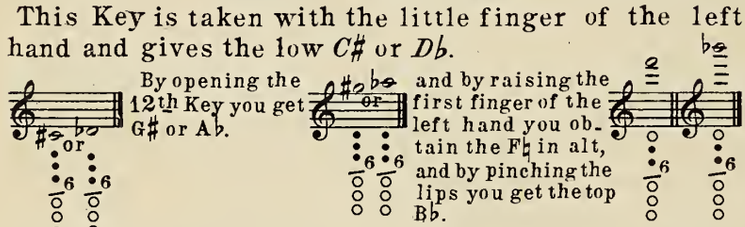
The holes above being stopped and the first finger or index raised, you obtain low *C♮*.




You trill with this finger B♭ with C♮, in the 12th F♮ with G♮, and in alt D♮ with E♮.

## KEY Nº 6 *(Closed.)*

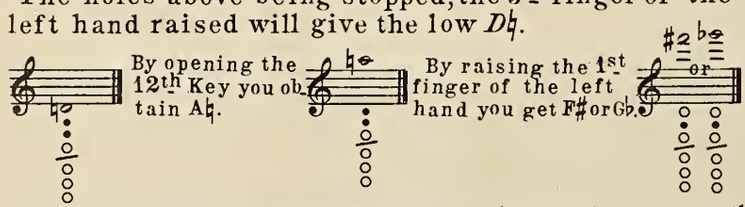
This Key is taken with the little finger of the left hand and gives the low *C♯* or *D♭*.




This Key serves to trill C♮ with C♯ (or D♭); in the 12th G♮ with G♯ (or A♭) in alt E♮ with F♮, and the high A♮ with B♭.

### LEFT HAND 3rd finger *(open hole.)*

The holes above being stopped, the 3rd finger of the left hand raised will give the low *D♮*.

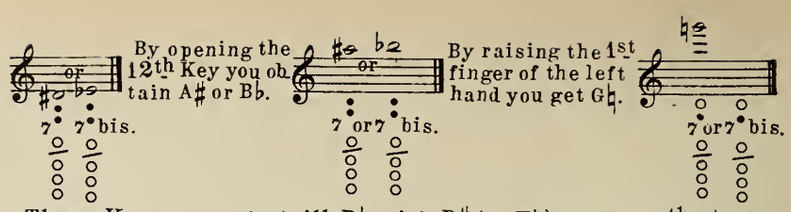



You trill with this finger C♮ with D♮, C♯ with D♮; in the 12th G♮ with A♮, G♯ with A♮; and in alt E♮ with F♯.

## KEY Nº 7 and 7 bis *(Closed.)*

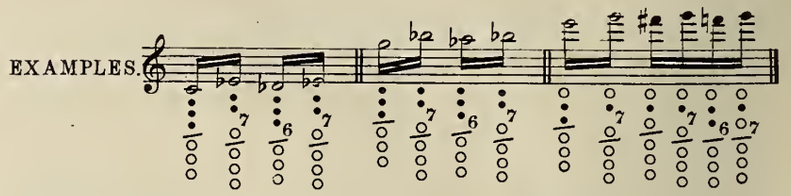
The Key Nº 7 is taken with the first finger of the right hand and gives *D♯* or *E♭*.

Nº 7 bis is taken with the third finger of the left hand and also gives *D♯* or *E♭*.




These Keys serve to trill D♮ with D♯ (or E♭) in the 12th A♮ with A♯ (or B♭) and in alt F♯ with G♮.

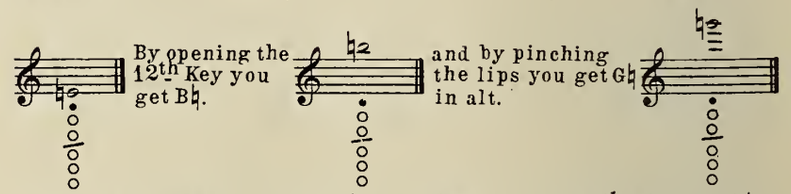
The following are some instances in which the Key Nº 7 is indispensable for accuracy and facility of fingering.




The Key Nº 7 bis is used in the same manner as upon the Clarinet with 13 Keys.

### LEFT HAND 2nd or Middle finger *(open hole.)*

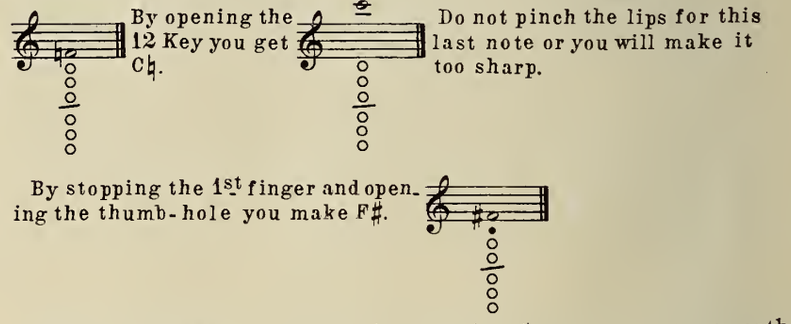
The holes above being stopped, and the second finger raised, you obtain *E♮* of the first octave, first register.




With this finger you trill D♮ with E♮ and in the 12th A♮ with B♮.

### LEFT HAND 1st finger or Index *(open hole.)*

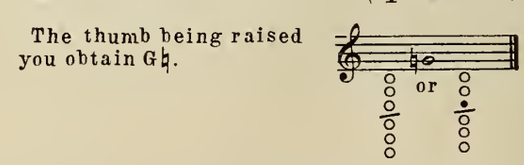
The thumb hole at the back of the instrument being stopped, you get *F♮* of the 1st octave, 1st register.




With this finger you trill E♮ with F♮; F♯ with G; and in the 12th B♮ with C♮.

This hole serves to produce the sounds of the 3rd Register or in alt.

### LEFT HAND Thumb *(open hole.)*




With this thumb you trill F♮ with G♮.

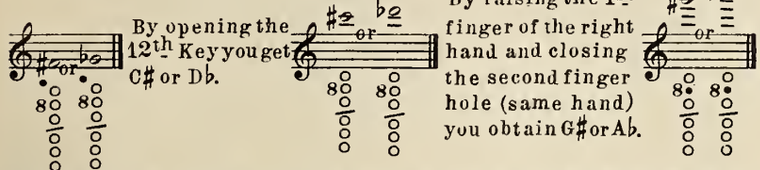
To facilitate the holding of the instrument you may close the hole of the left hand third finger. This will not injure the accuracy of the other notes.

NOTE. The thumb-hole will not be marked in the tables; you will know that above *F♯* it is always open as far as *B♭;* with the exception however of the *F♯* taken with the 8th Key, and the shake of *F♮* with *G♮*, which is trilled with the 9th Key. In these two cases the thumb-hole must be stopped.

## KEY Nº 8 *(Closed.)*

This Key is taken with the first finger of the right hand and makes *F♯* or *G♭*; it is used principally for trilling.

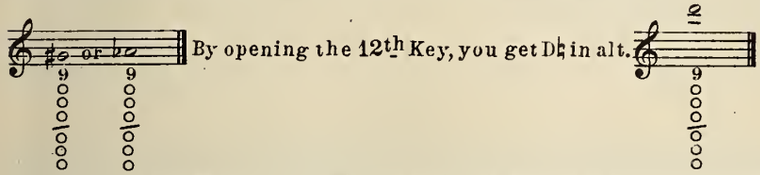
NOTE. The thumb hole must be always stopped when this Key is used.




This Key is used to trill E♭ with F♮, E♮ with F♯, E♯ with F♯, or F♮ with G♭; in the 12th, B♭ with C♮, B♮ with C♯, B♯ with C♯, or C♮ with D♮; and in alt F♯ with G♯.

## KEY Nº 9 *(Closed.)*

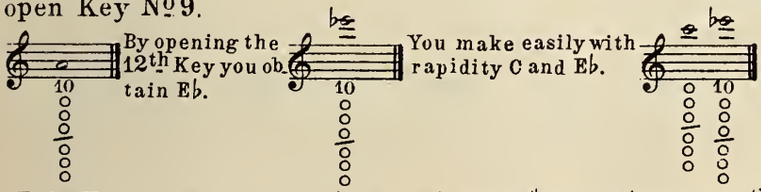
This Key is taken with the 3rd phalanx (joint) of the first finger of the left hand, and makes *G♯* or *A♭*.




This Key serves to trill F♮ with G♮, F♯ with G♯, and G♮ with A♮; in the 12th it is only used to trill C♮ with D♮.

## KEY Nº 10 *(Closed.)*

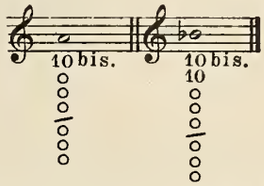
This Key is taken with the first finger of the left hand, 2nd phalanx, and gives *A♮*: by pressing upwards it would open Key Nº 9.




This Key serves to trill G♮ with A♮, and G♯ with A♮; in the 12th D with E♭.

## KEY Nº 10 bis *(Closed.)*

This Key is taken with the first finger of the right hand and makes *A♮*; in conjunction with Key Nº 10 it gives an excellent *B♭*.




This Key serves to trill G♮ with A♮; A♯ with B♮, or B♭ with C♭: in the 12th C♮ with D♮.

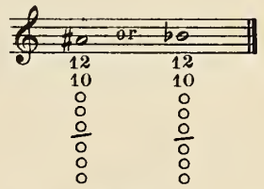
## KEY Nº 11 *(Closed.)*

This Key is taken with the first finger of the right hand, and is only employed in trills, shakes or turns. The Key Nº 10 is always open when this one is used.

This Key is used to trill A♮ with B♮, B♮ with C♮, in the 12th E♭ with F♮, E♮ with F♮.

## KEY Nº 12 *(Closed.)*

This Key is taken with the thumb of the left hand, and makes conjointly with Key Nº 10 *A♯* or *B♭*.



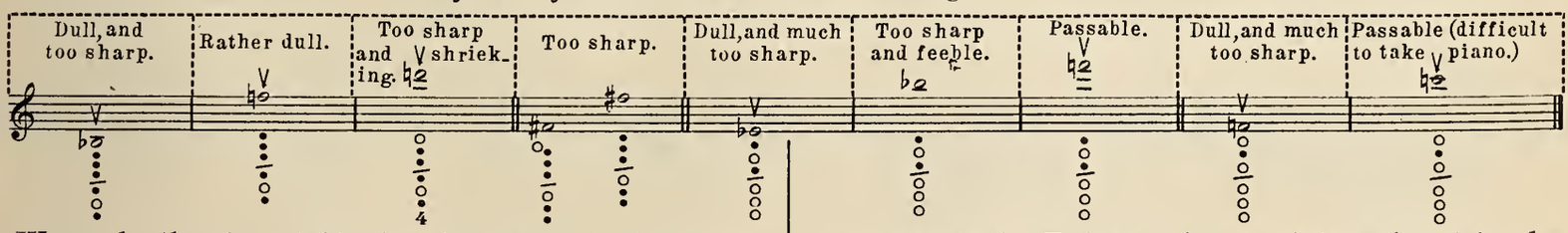

It is used to make the 12ths, and to pass into the 2nd register where it remains constantly open, as also in the 3rd register (in alt): in the tables we do not mark it above the *A♯* or *B♭*.

This Key is used to trill A♮ with A♯ (or B♭) This Key is a difficult one to do well.

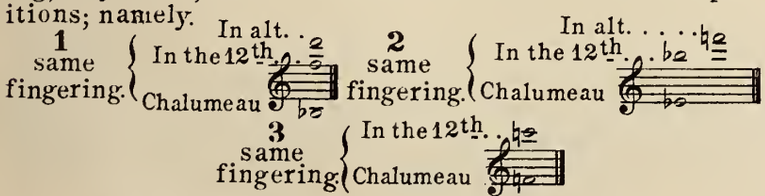
---

The fingering of the Boehm Clarinet differs from that of the Clarinet with 15 Keys only in the forked notes which are got rid of. The other fingerings remain the same.

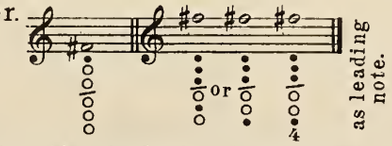
The forked notes on the ordinary 13 Keyed Clarinet are the following:




We see by the above table that there are only nine notes of which the fingering is changed; or more properly speaking, only three, since the others are made in the same positions; namely.

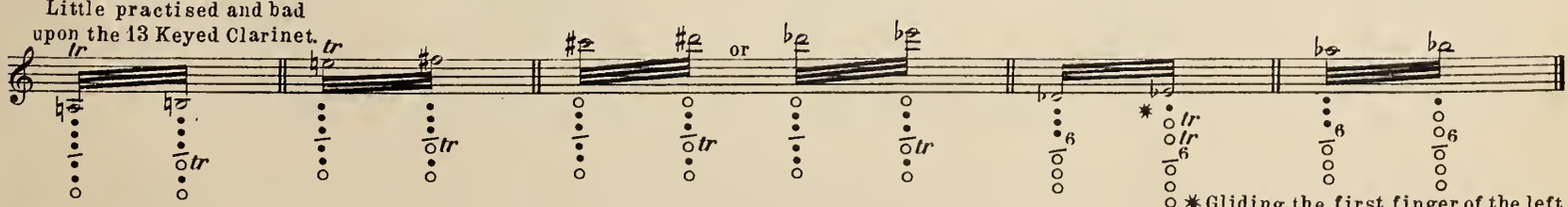



As regards the *F* sharps they are taken almost in the same way, that is to say by only using one finger instead of two, they are made upon the Boehm Clarinet in the annexed manner.

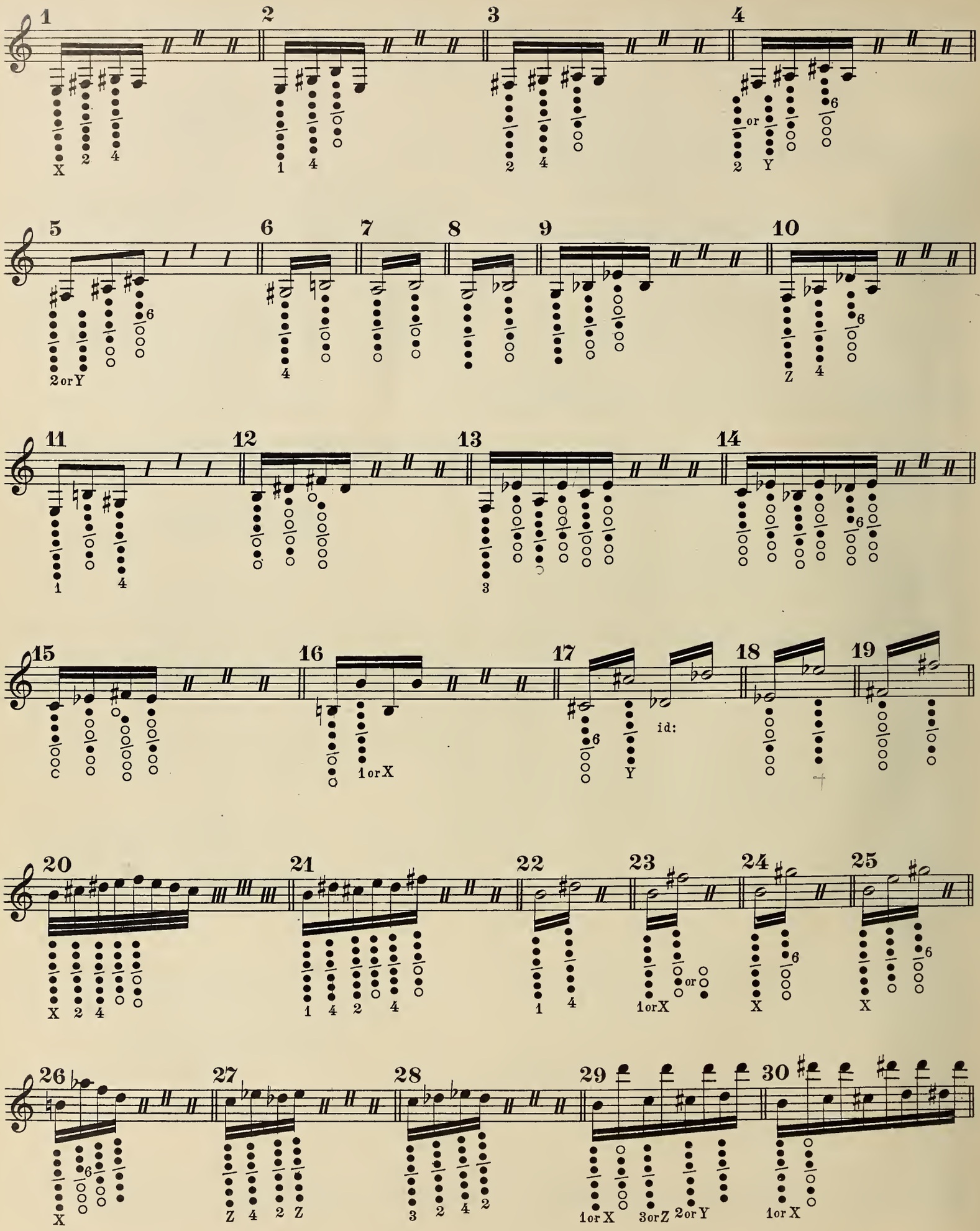



By suppressing the forked notes we gain the following shakes and passages.

Little practised and bad upon the 13 Keyed Clarinet.




✱ Gliding the first finger of the left hand upon the Key placed between that and the second finger.

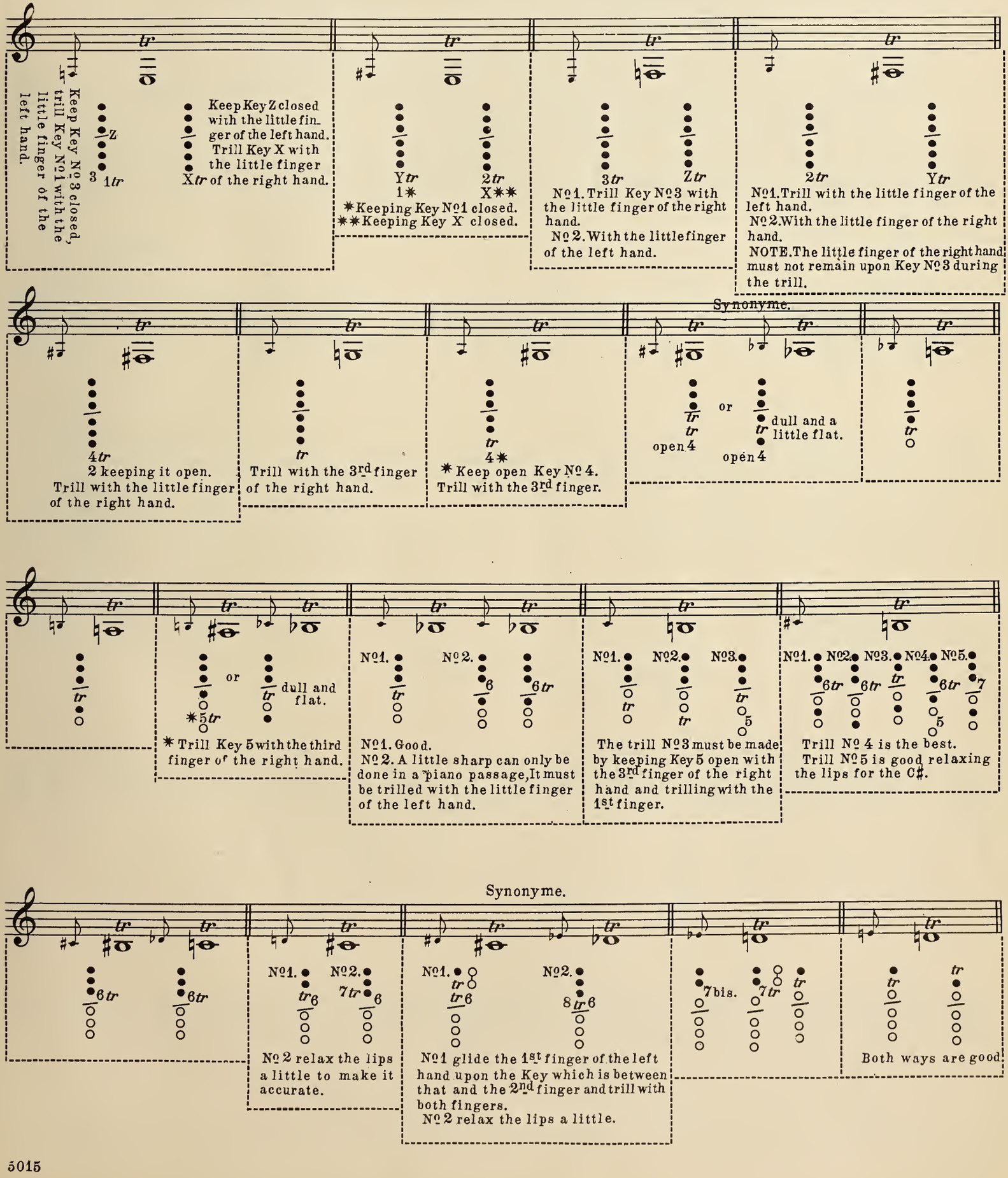


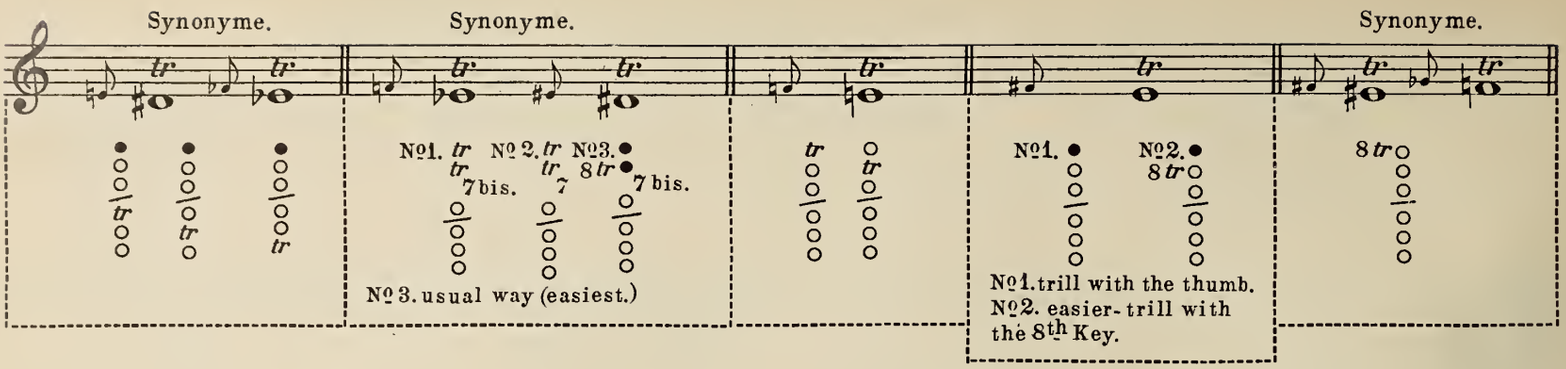

We shall be convinced of the advantage of this Instrument by the exercises which will be found in this work.

# TABLE OF TRILLS AND SHAKES (BŒHM)
## AND THE VARIOUS FINGERINGS FOR THEIR PRODUCTION.

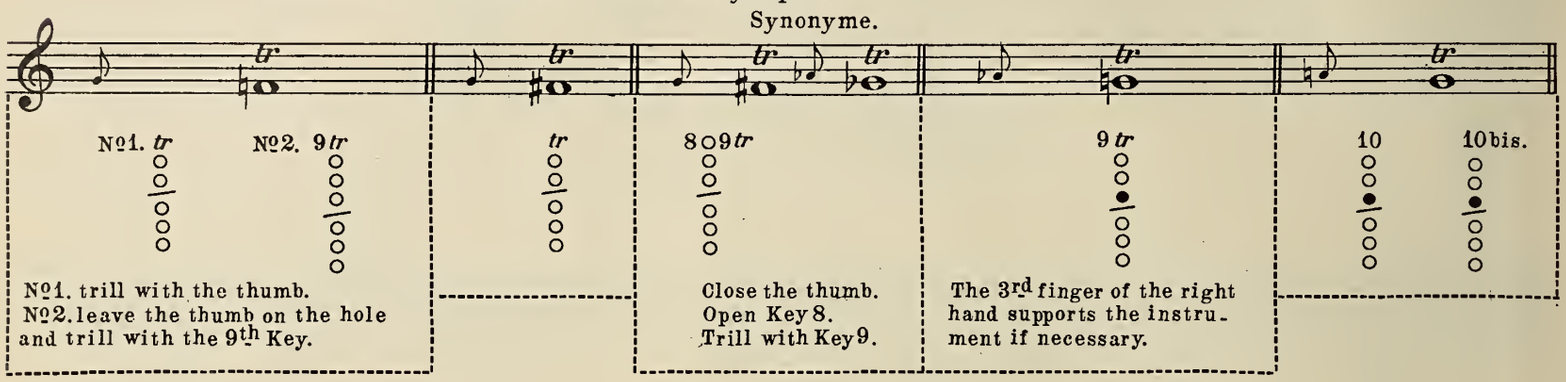
The sign *tr* indicates the finger or Key with which you make the trill or shake.

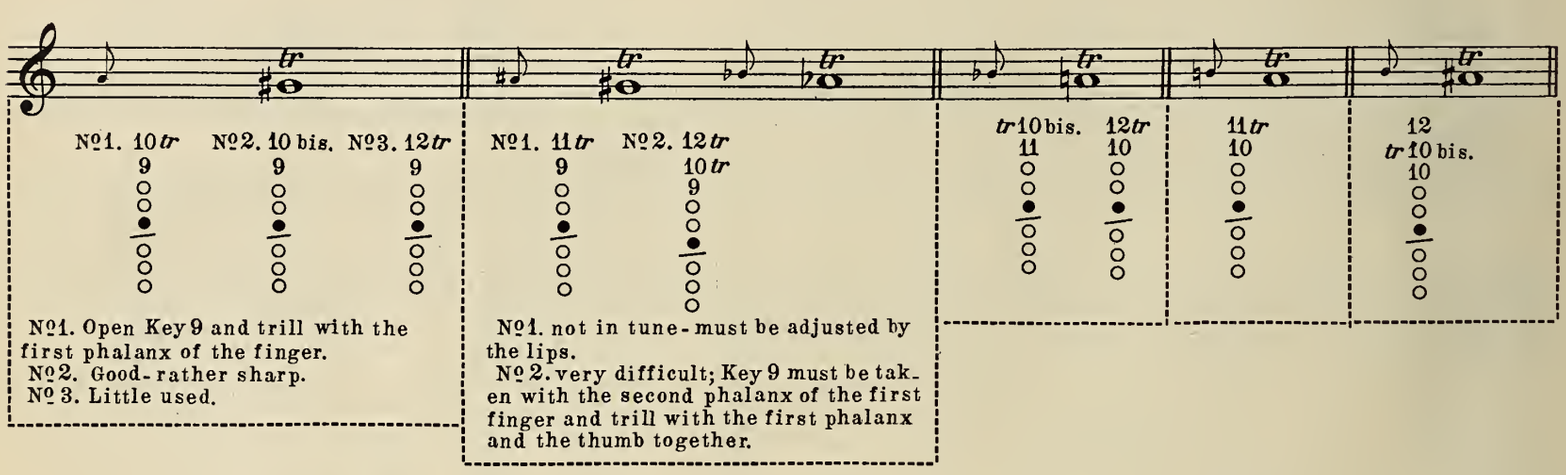
The sign ⚲ denotes that the first finger of the left hand should move upon its ring without unclosing it and upon the Key which is situate between that finger and the second one.



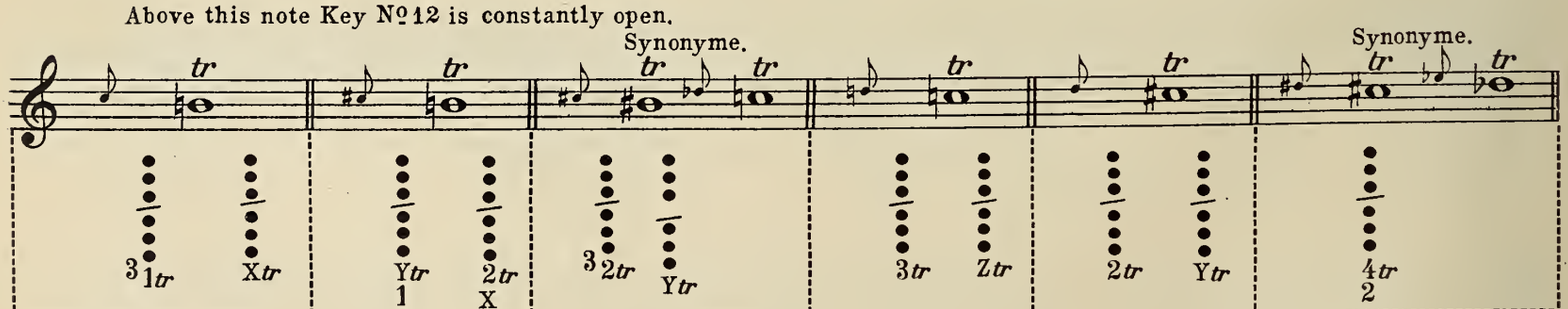


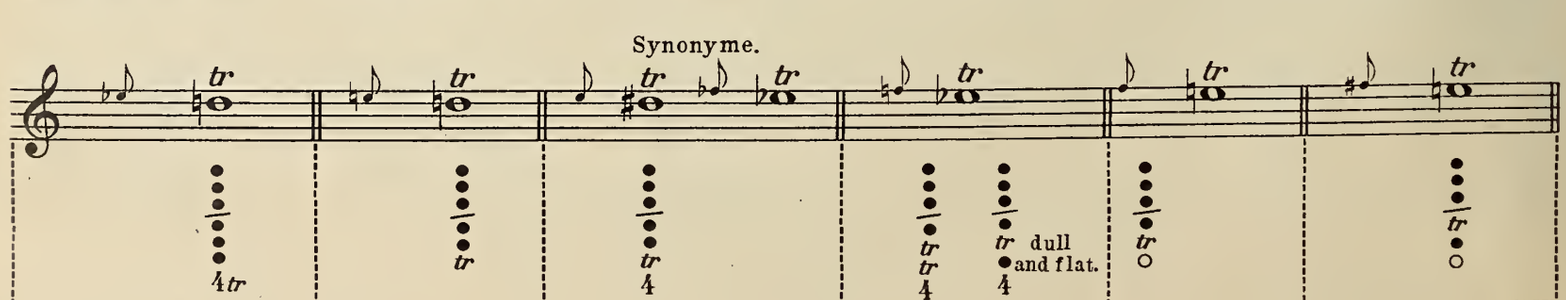

Above this note the thumb-hole is always open.

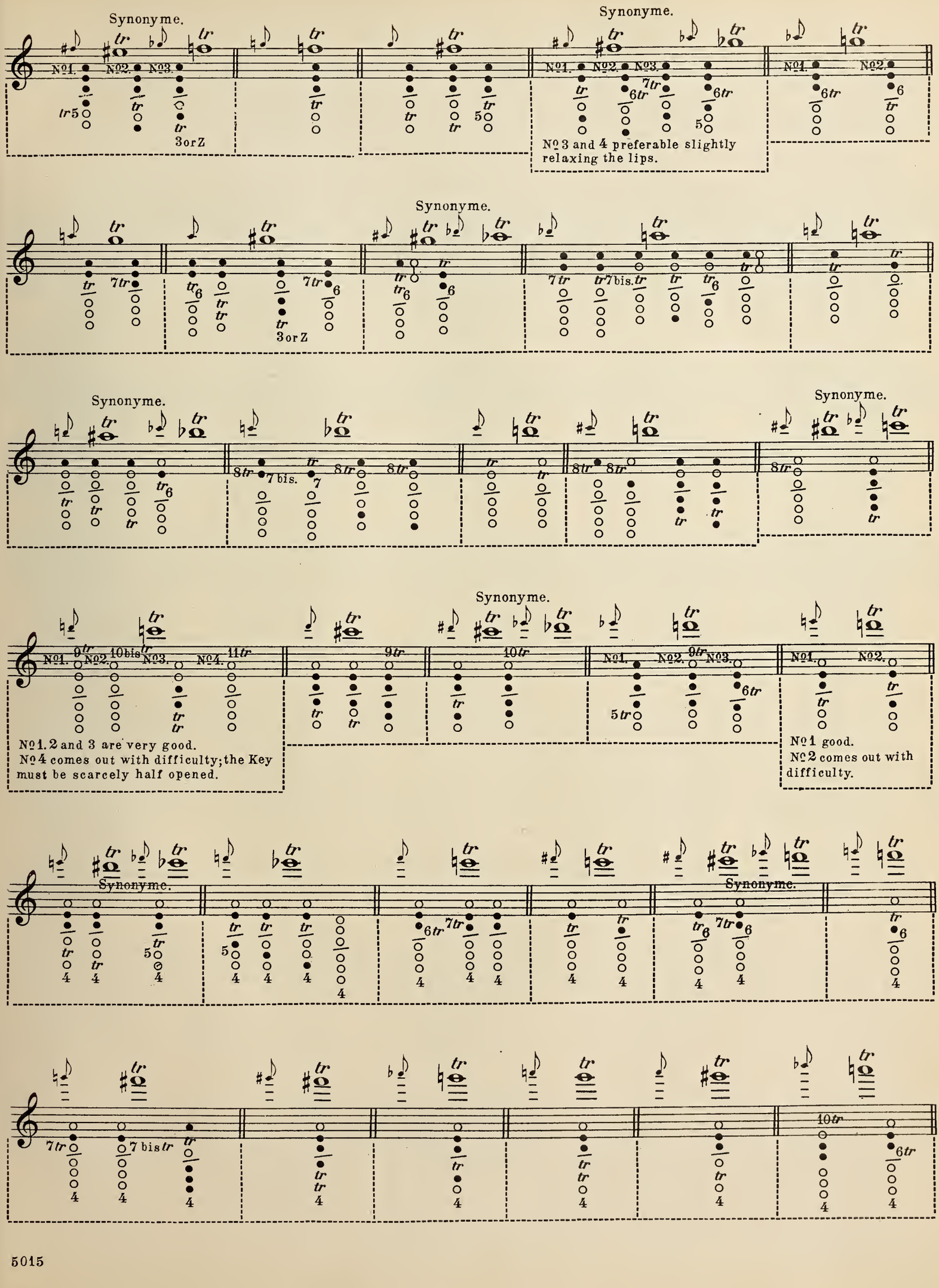



Above this note Key №12 is constantly open.



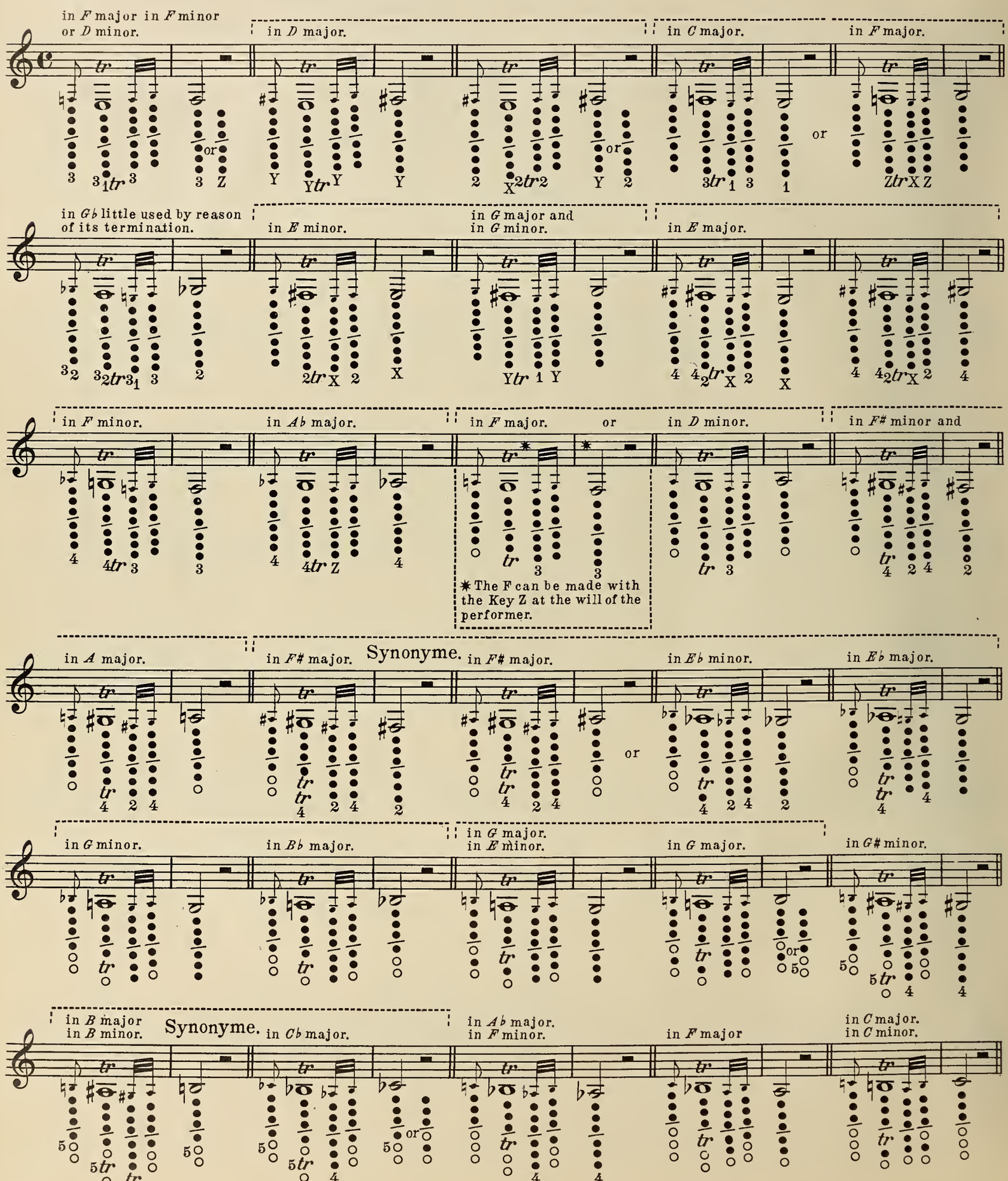

Synonyme.
Nº1. Nº2. Nº3.
3 or Z
Synonyme.
Nº1. Nº2. Nº3.
Nº3 and 4 preferable slightly relaxing the lips.
Nº1. Nº2.
Synonyme.
3 or Z
Synonyme.
Synonyme.
7 bis.
Synonyme.
Nº1. Nº2. Nº3. Nº4.
Nº1. 2 and 3 are very good.
Nº4 comes out with difficulty; the Key must be scarcely half opened.
Synonyme.
Nº1. Nº2. Nº3.
Nº1 good.
Nº2 comes out with difficulty.
Synonyme.
Synonyme.
7 bis

# TABLE OF TRILLS OR SHAKES BOTH MAJOR AND MINOR.

## THEIR RESOLUTIONS AND DIFFERENT FINGERINGS.

The sign *tr* indicates the finger or Key with which you make the trill or shake.

The sign ⚷ denotes that the first finger of the left hand should move upon its ring without unclosing it and upon the Key which is situated between that finger and the second one.



in *A* minor.

in *A* major and in *F*♯ minor.

in *A* major.

in *A* minor.

in *B*♭ minor.

in *D*♭ major. in *B*♭ minor.

in *B*♭ major and in *G* minor.

in *G* major.

in *B* minor

in *D* major and in *D* minor.

in *B* major and in *C*♯ minor.

in *C*♭ major. in *A*♭ minor.

in *A*♭ major.

in *C* minor.

in *E*♭ major and in *E*♭ minor.

in *C* major.

in *A* minor.

in *C* major.

in *A* major.

in *C*♯ major.

in *C*♯ minor.

in *E* major. in *E* minor.

in *D*♭ major.

in *B*♭ minor.

in *B* major.

in *D* minor.

in *F* maj: and *F* min:

in *D* major and *B* minor.

Trill with the thumb.

The *F*♯ with the thumb and trill with Key 8.

Trill with key 8 and the last *F*♯ with the thumb.

Trill with the thumb.

in *D*♯ minor.

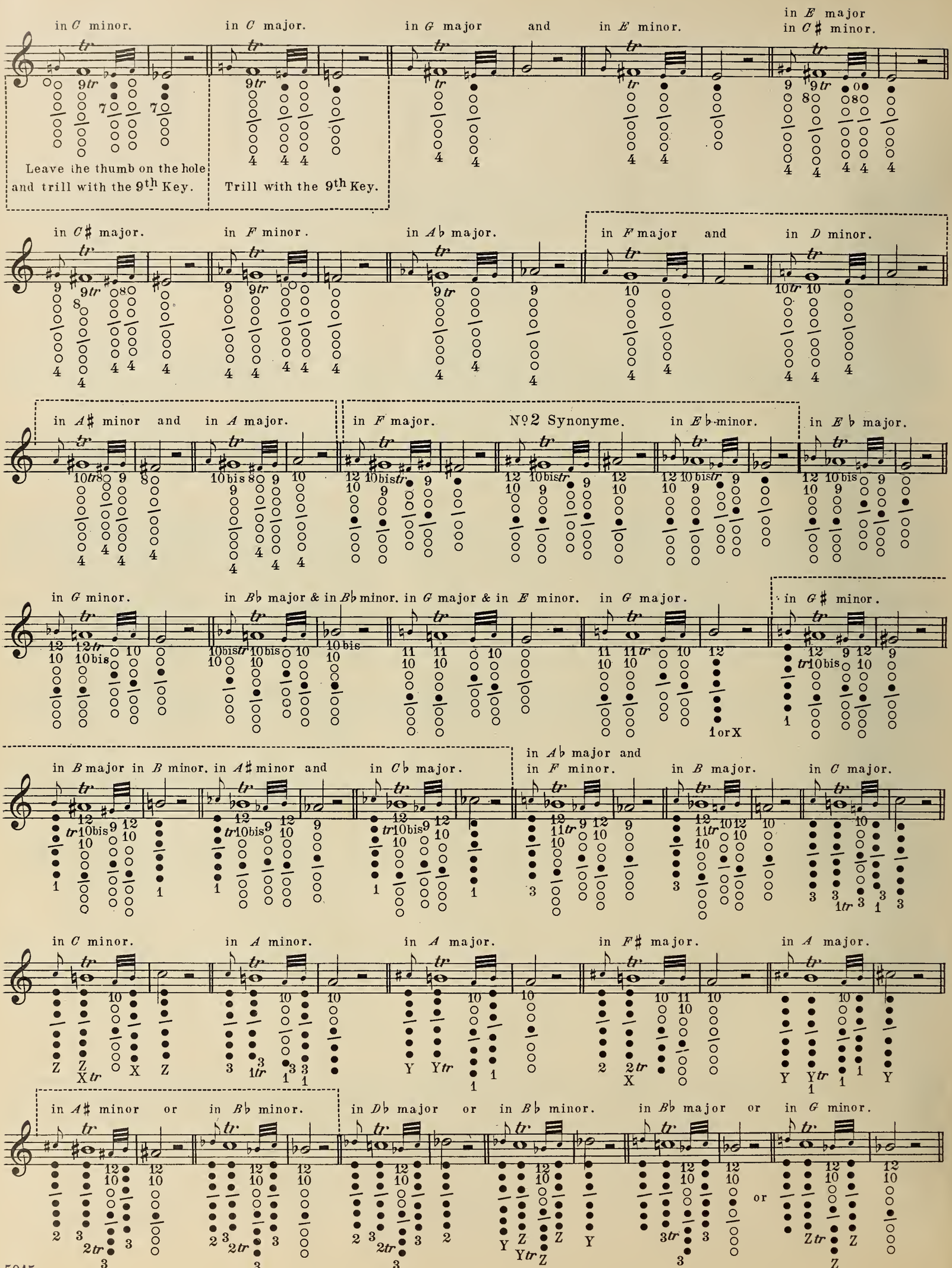
in *F*♯ minor. ✱

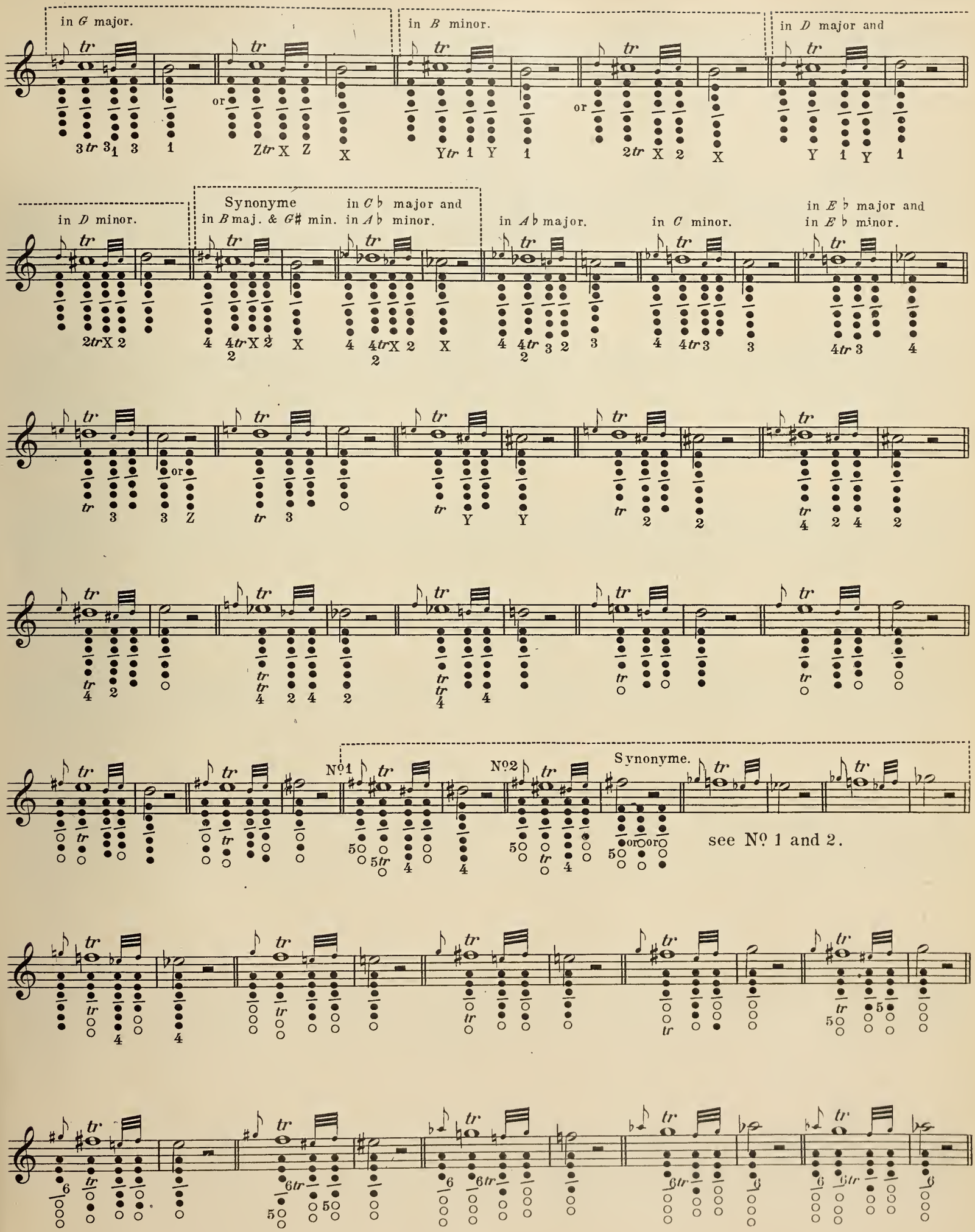
*C*♭ major. *E*♭ minor.

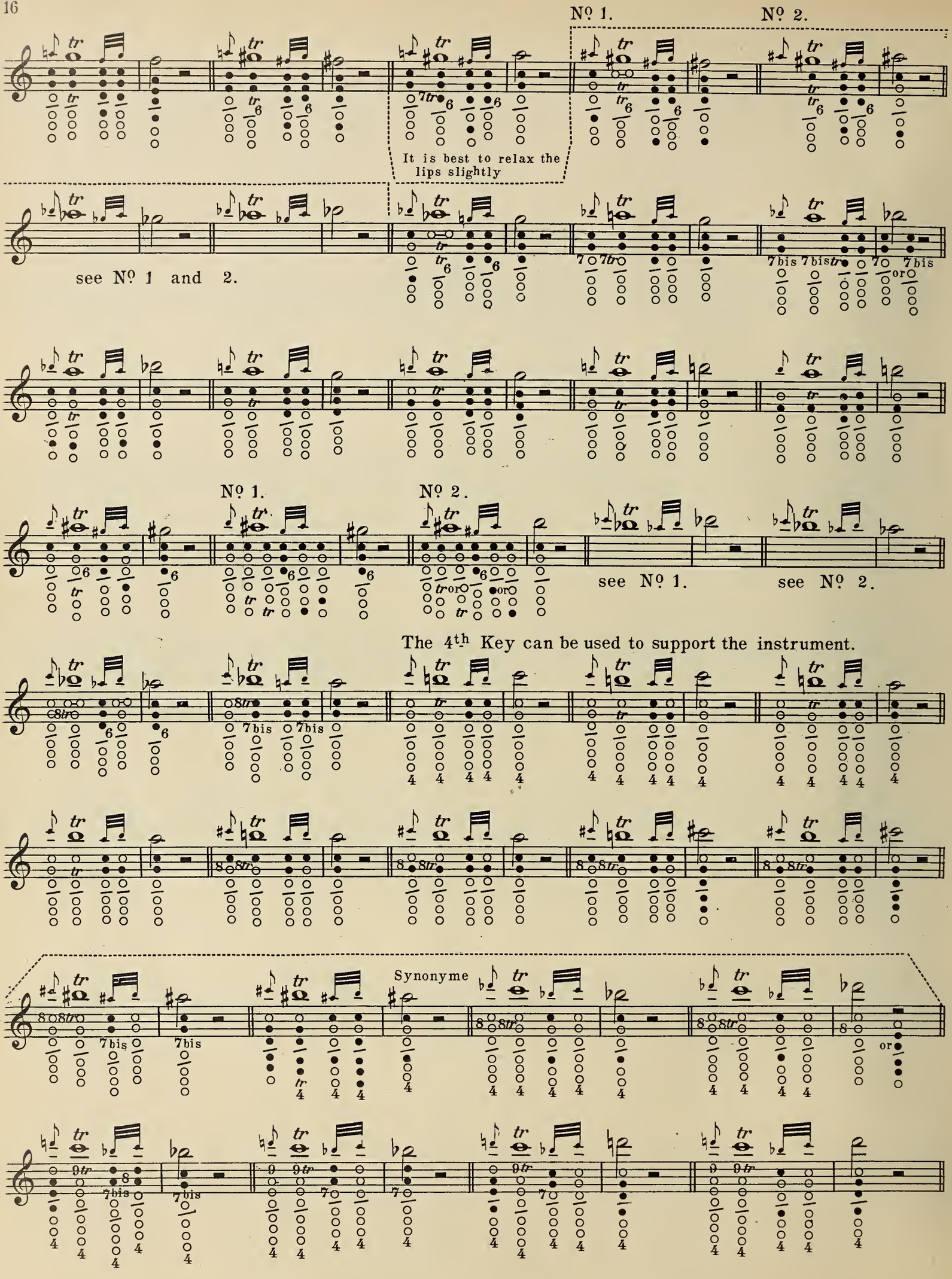
in *E*♭ major and

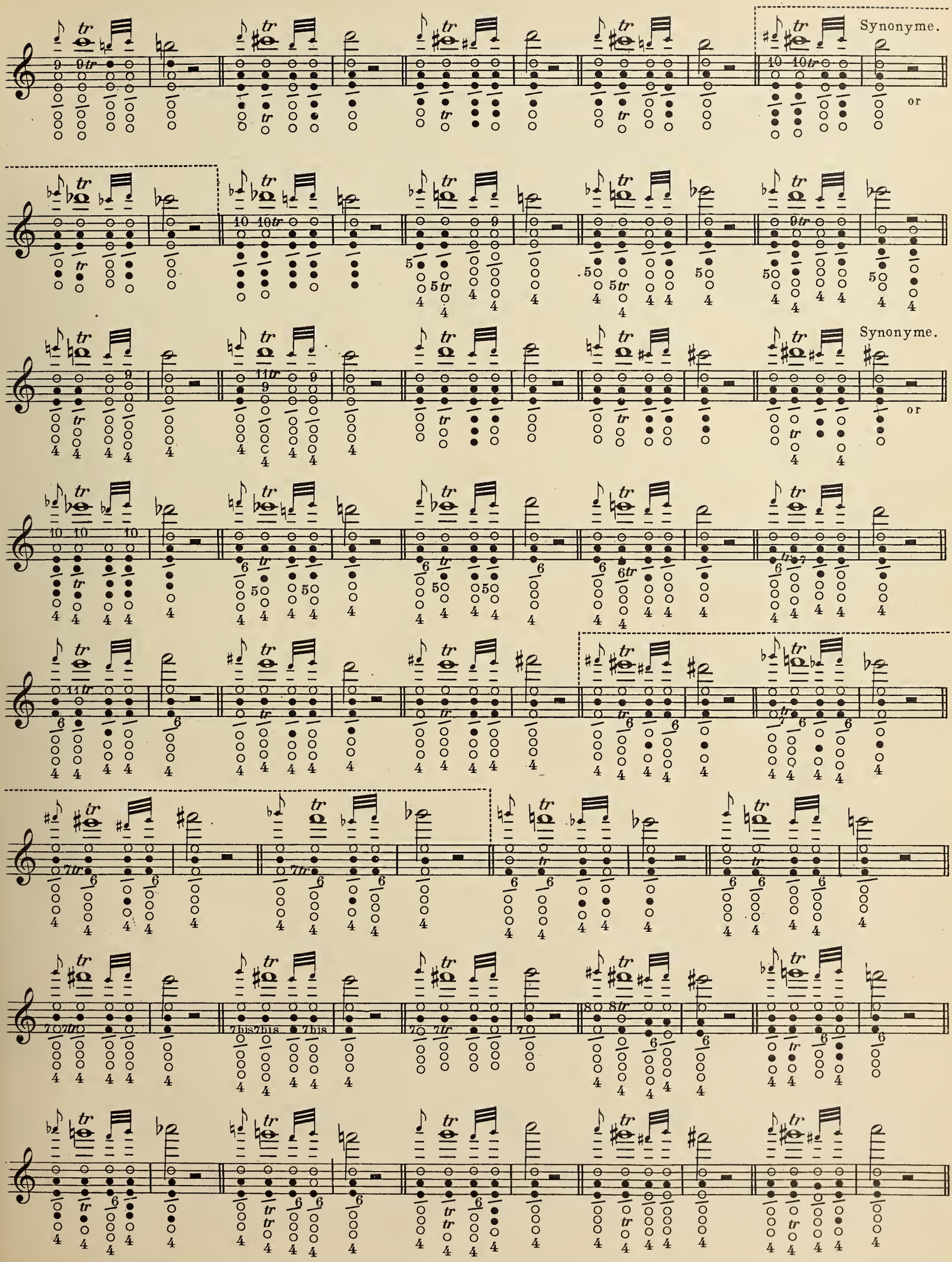
✱ The last *F*♯ with the thumb is prelerable.

Trill with the thumb.


in C minor.
in C major.
in G major and in E minor.
in E major in C♯ minor.
Leave the thumb on the hole and trill with the 9th Key.
Trill with the 9th Key.
in C♯ major.
in F minor.
in A♭ major.
in F major and in D minor.
in A♯ minor and in A major.
in F major.
№2 Synonyme.
in E♭ minor.
in E♭ major.
in G minor.
in B♭ major & in B♭ minor.
in G major & in E minor.
in G major.
in G♯ minor.
in B major in B minor.
in A♯ minor and in C♭ major.
in A♭ major and in F minor.
in B major.
in C major.
in C minor.
in A minor.
in A major.
in F♯ major.
in A major.
in A♯ minor or in B♭ minor.
in D♭ major or in B♭ minor.
in B♭ major or in G minor.
or


in G major.
in B minor.
in D major and
in D minor.
Synonyme
in B maj. & G♯ min.
in C♭ major and
in A♭ minor.
in A♭ major.
in C minor.
in E♭ major and
in E♭ minor.
No1
No2
Synonyme.
see No 1 and 2.


Nº 1.
Nº 2.
It is best to relax the lips slightly
see Nº 1 and 2.
Nº 1.
Nº 2.
see Nº 1.
see Nº 2.
The 4th Key can be used to support the instrument.
Synonyme


Synonyme.
or
Synonyme.
or

## OF FINGERING IN GENERAL.

The perfection of execution depends to a great extent on that of fingering.

The Clarinet having made immense progress during the past few years, the music written for it offers every instant new passages of which the fingering cannot be determined by fixed rules, but although the greater part of those fingerings depend upon the taste and ability of the artist, he must not too readily depart from ordinary rules: And it is good to admit in principle that the most simple fingerings are nearly always the best.

In order to avoid being stopped by any passage, it is necessary to have a through knowledge of the fingering of all the scales: that study is indispensable for a rich and correct fingering.

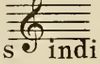
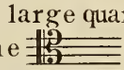
## OF ACCENT OR EMPHASIS.

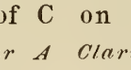
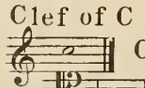
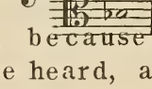
In order to catch quite easily the rythm of a piece it is essential to define the measure or beat of the bar from the commencement; when the accented notes are well marked the ear is satisfied, and follows with greater judgment the rest of the piece.

When a Bar of common time consists of two minims the accents are at the beginning of each note; when it is composed of four crotchets, or eight quavers or sixteen semi-quavers you must emphasis the beginning of each one fourth of the bar; this accentuation is absolutely necessary in solo passages, and in arpeggio accompaniments.

The accented notes are usually marked thus > to denote the emphasis.

## OF THE NOTATION OF CLARINET MUSIC.

The music for the Clarinet like that for the Violin, Flute etc. is written in the G Clef  and the Key (or scale) in which you are to play is indicated by the *signature* placed at the commencement of the piece. In Italian music, however, you meet with a large quantity written in the Clef of C on the fourth line  in this case you must *take your B♭ Clarinet* and play as if the piece were written in the G Clef.

It is also found written in the Clef of C on the first line  then you must *take your A Clarinet* and play as if the music were written in the G Clef. It would be desirable if composers would adopt exclusively the B♭ Clarinet and write always for that instrument in the Clef of C on the fourth line. Thus instead of saying  C when it is the B♭ Clarinet, we should say  B♭ and that would be infinitely better, because we should speak of the notes as they are heard, and not according to their relation with the instrument.

## STUDY AND PRACTICE.

Few persons derive from their labours all the advantage they expect; this arises from the want of knowing how to direct their studies, not having had a sure guide to conduct them.

Without insisting on a rigorous rule, I give my advice as to employing the time devoted to practice; I will state then, that four hours a day ought to be sufficient if disposed of in the following manner.

The first hour, should be bestowed on the perfect production of prolonged sounds over the whole compass of the Clarinet so as to acquire roundness of tone and softness of execution.

The second hour, the practise of scales and of distributed chords in the different keys so as to gain a knowledge of the mechanism, and equality in the fingers.

The third hour, the practice of articulation and of the various degrees of light and shade (piano and forte )

The fourth hour, should be employed in recapitulating the preceding studies, and in practising the execution of the best works written for the Clarinet.

Whatever may be the time which the pupil can devote each day, he will do well to regulate it according to the above arrangement, taking care at all times to adapt it to his age and his powers of endurance.

## ADVICE TO BEGINNERS.

I would strongly recommend to pupils who have an earnest desire to attain proficiency, that they read with attention and at once put in practice the prescribed rules upon the manner of breathing, of emitting, and continuing the sound, they should practise: slurring and sustaining the notes, rendering their fingers quite independent of each other; making them fall with precision on the holes and act with a simultaneous and equal movement, since it is frequently necessary to raise or fall several fingers at once

With a desire to facilitate for beginners the reading of music applicable to this instrument, I have combined the values of notes with bars and different times in such a manner as will give them in this Method a complete system for the instrument.

These exercises are so set out that in the end the pupil will have acquired a thorough knowledge of all the scales both in sharp and flat keys.

At the commencement of each exercise I have placed the scale of the key, the notes of the perfect common chord and of the dominant seventh, because these are always to be found in nearly every musical combination.

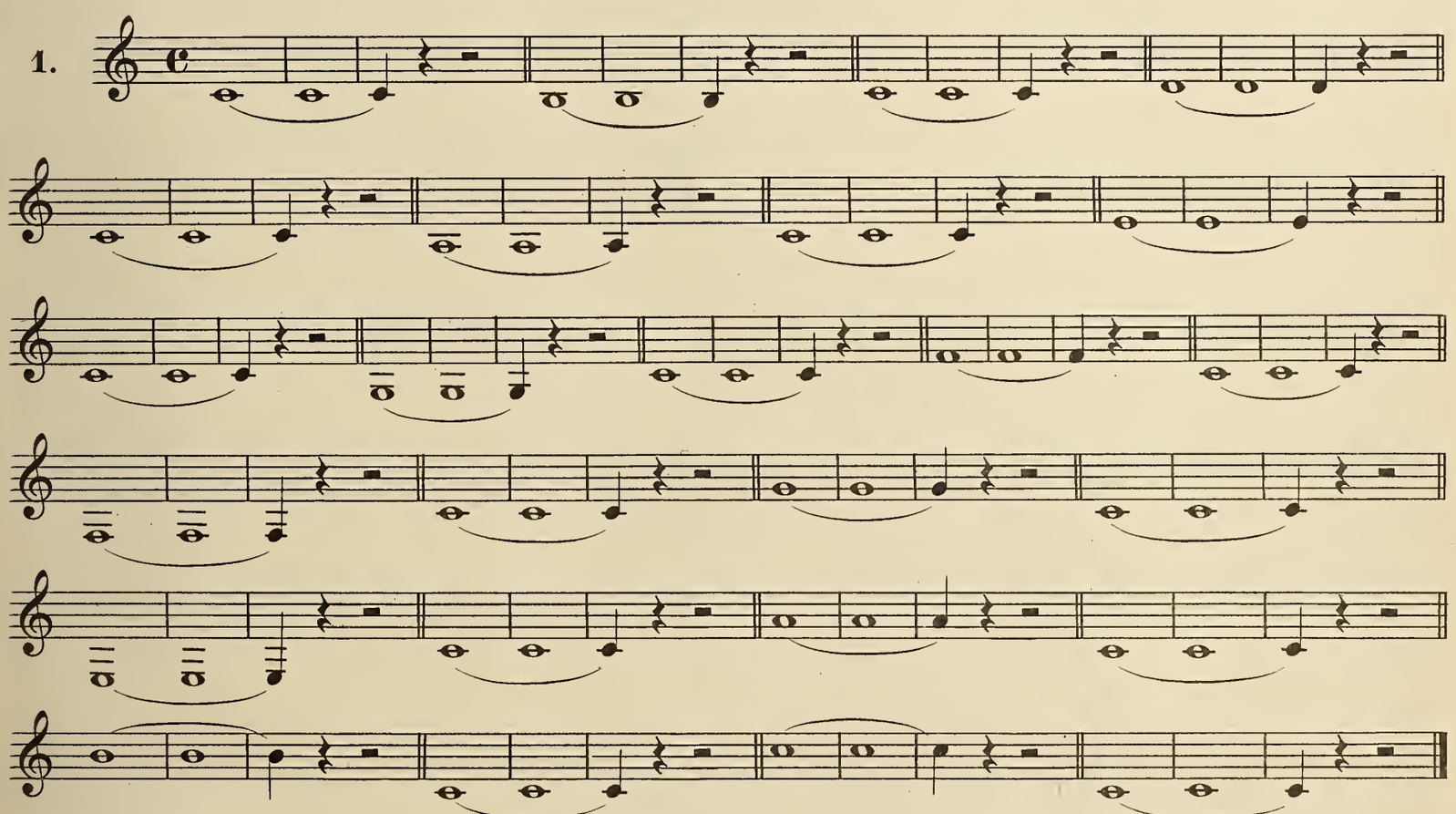
The scales, exercises etc. are arranged with an accompaniment for a second Clarinet.

# FIRST SOUNDS TO BE PRACTISED.

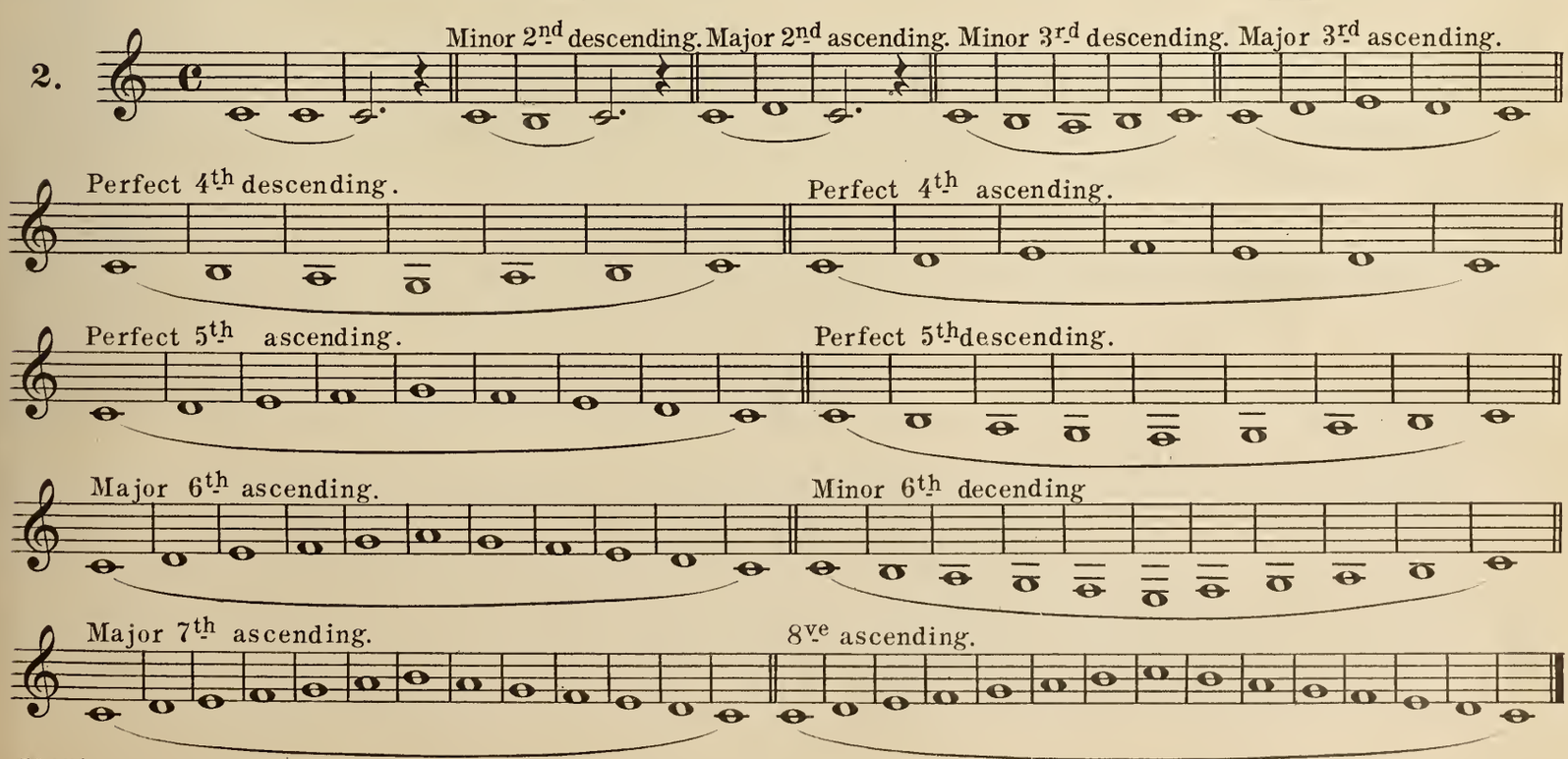
The first labours of a pupil must be directed towards the practice of plain sounds. He must attack the note with a sharp stroke of the tongue and completely sustain the sound in all its power and without undulations to the end of the notes full value; he must never jerk the notes nor leave preceptible gaps between a note and the one which follows when there are several under the same slur. The notes ought never to be intermittent: they must have the same intensity, and the same power, whatever may be the intervals between them.

The movement (speed) of the following example is at the pleaure of the performer. The pupil who would learn to pitch the sound properly, will begin slowly, bearing in mind what I have before mentioned.

1.

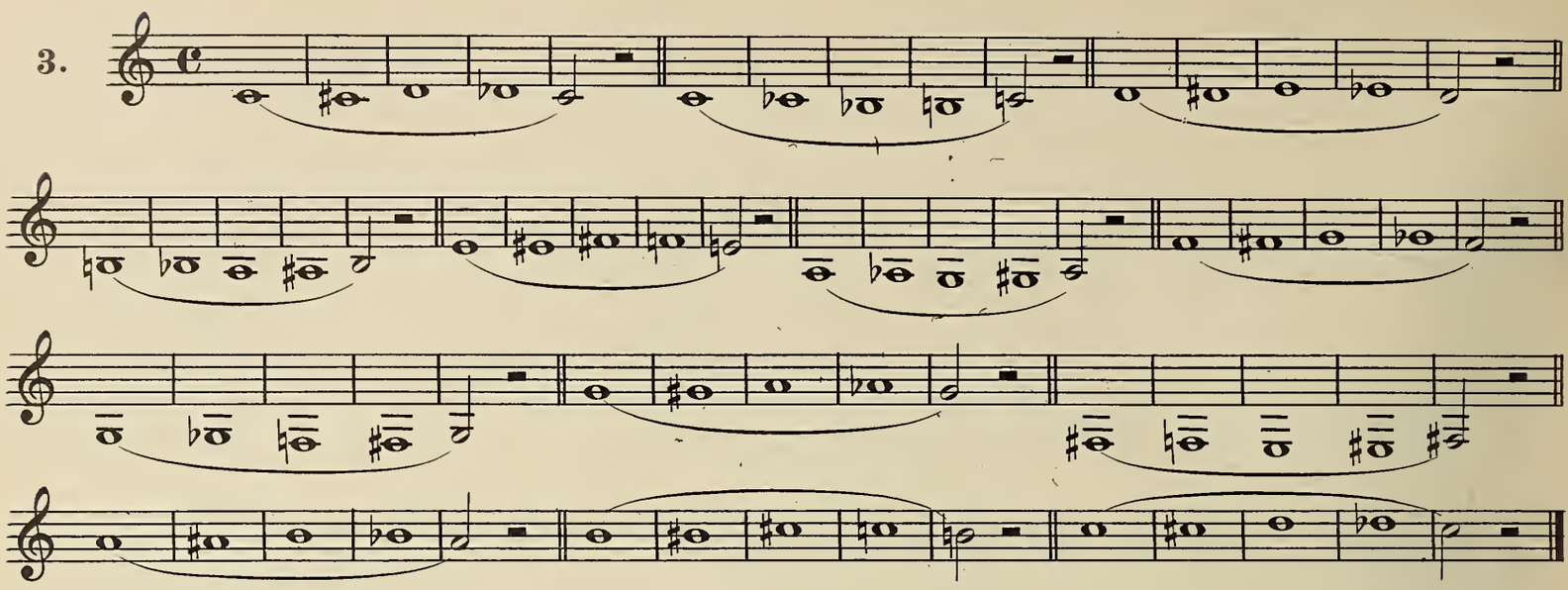


2.



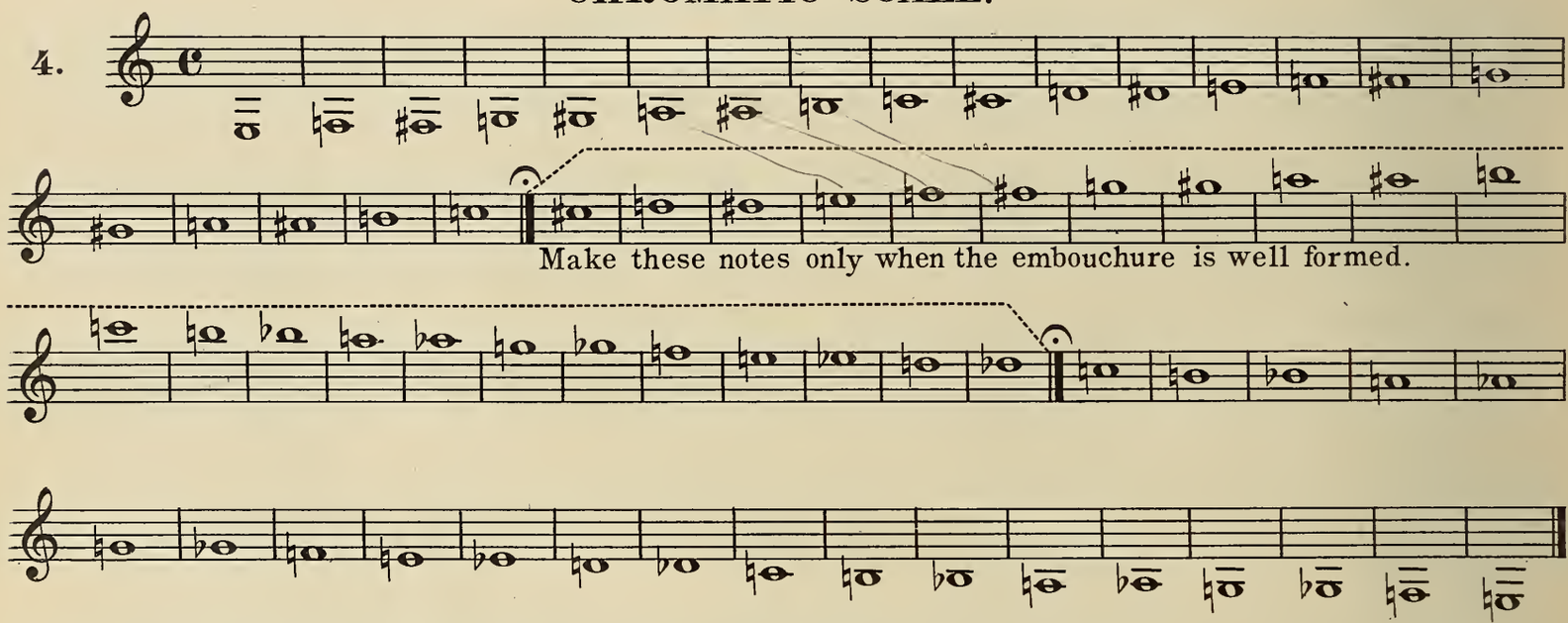
## PREPARATORY EXERCISES FOR THE CHROMATIC SCALE.

3.



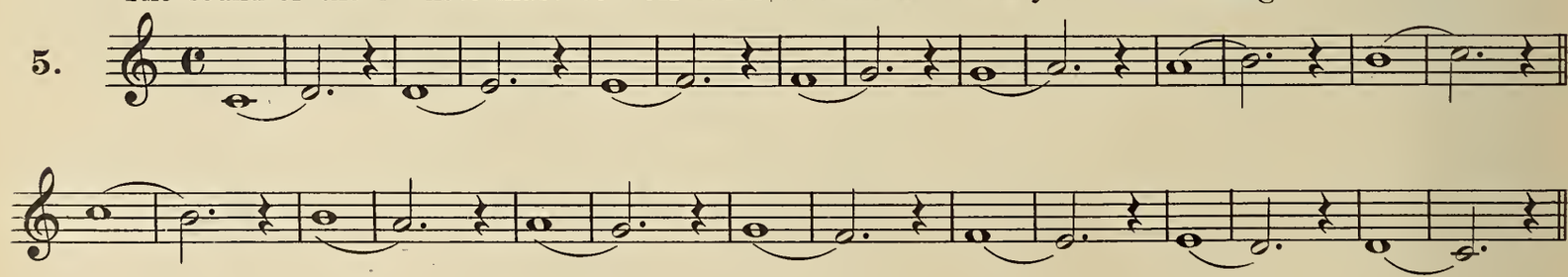
## CHROMATIC SCALE.

4.

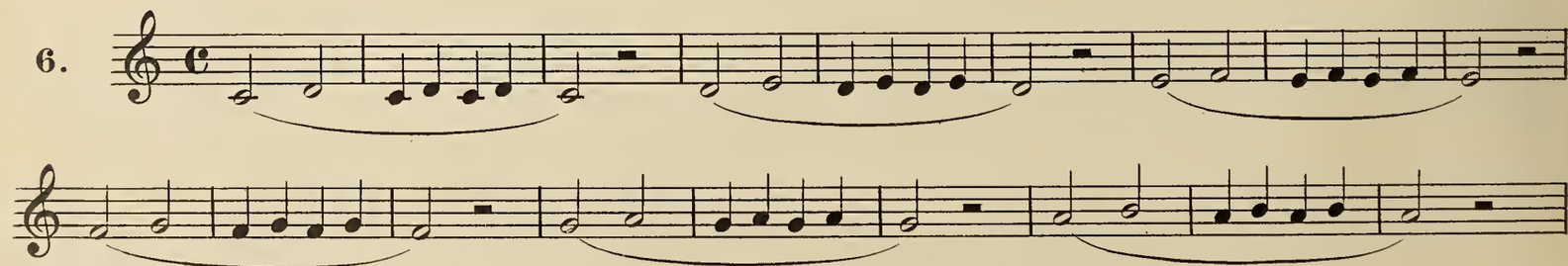


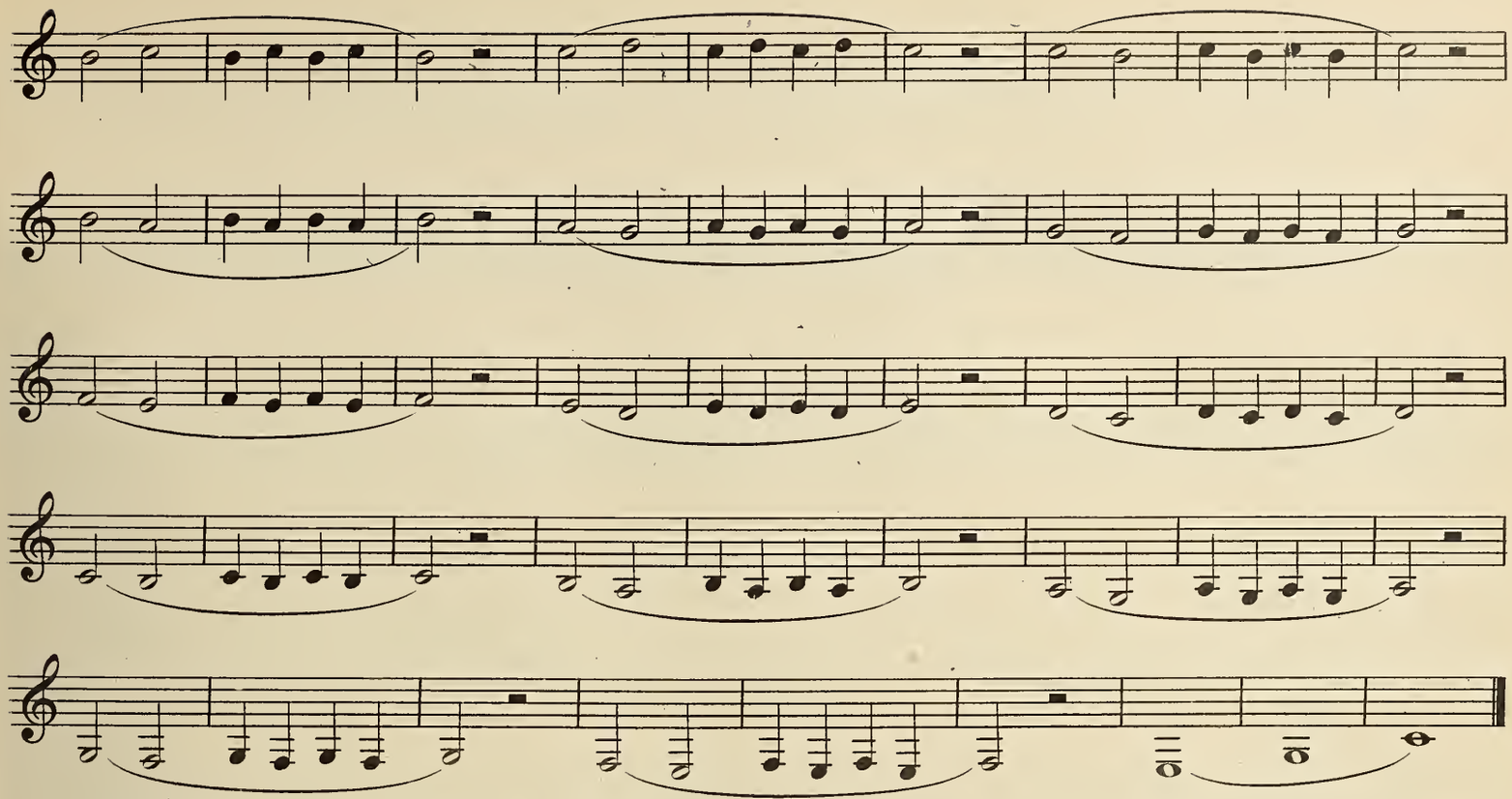

The sound of the 1st note must be well carried to the 2nd as if you were making but one note.

5.

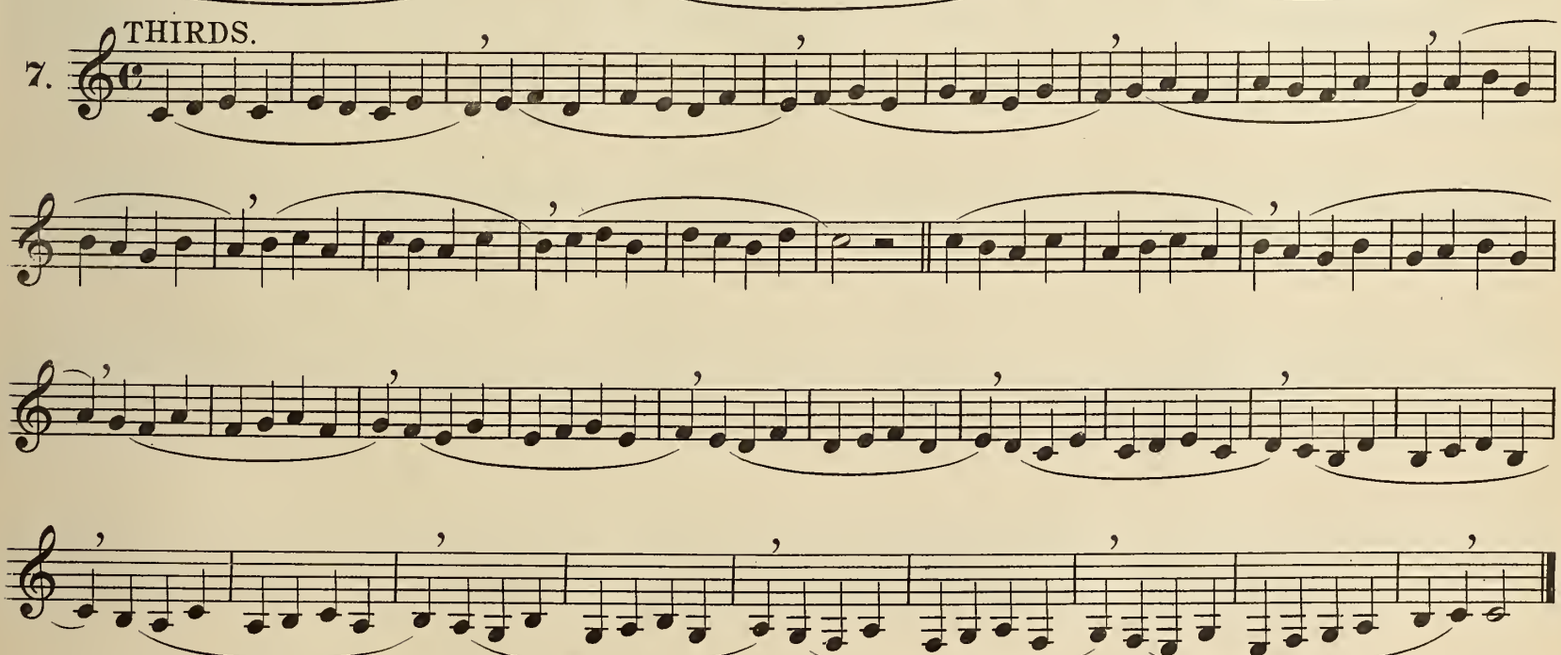


6.

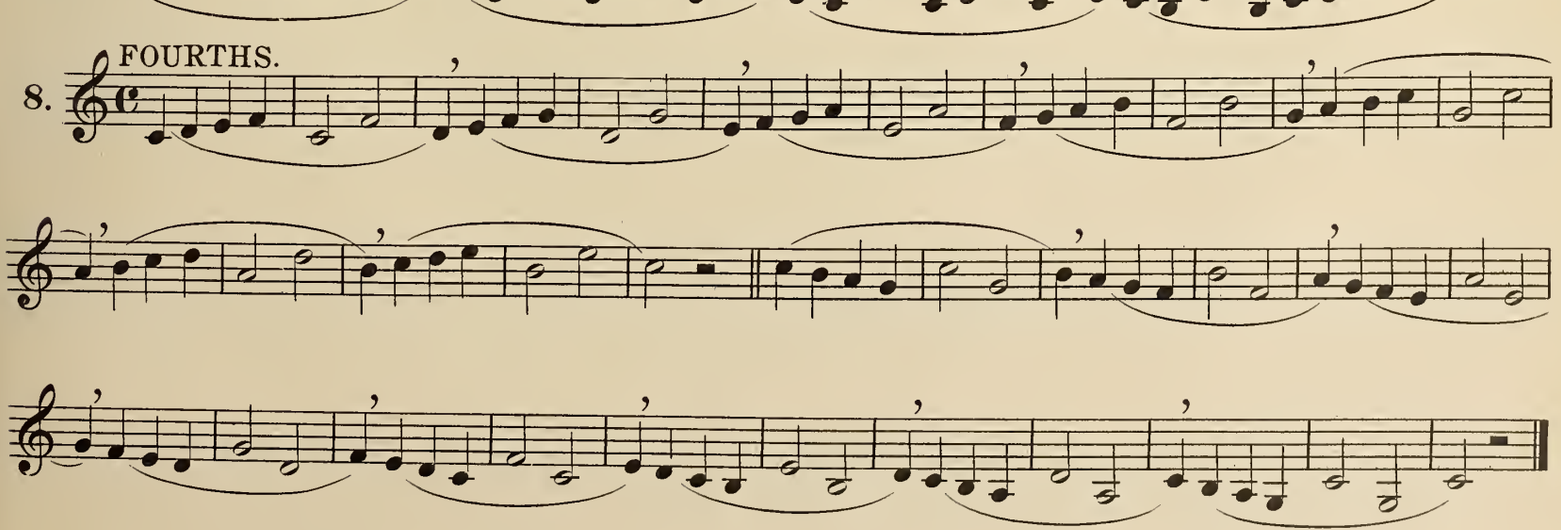




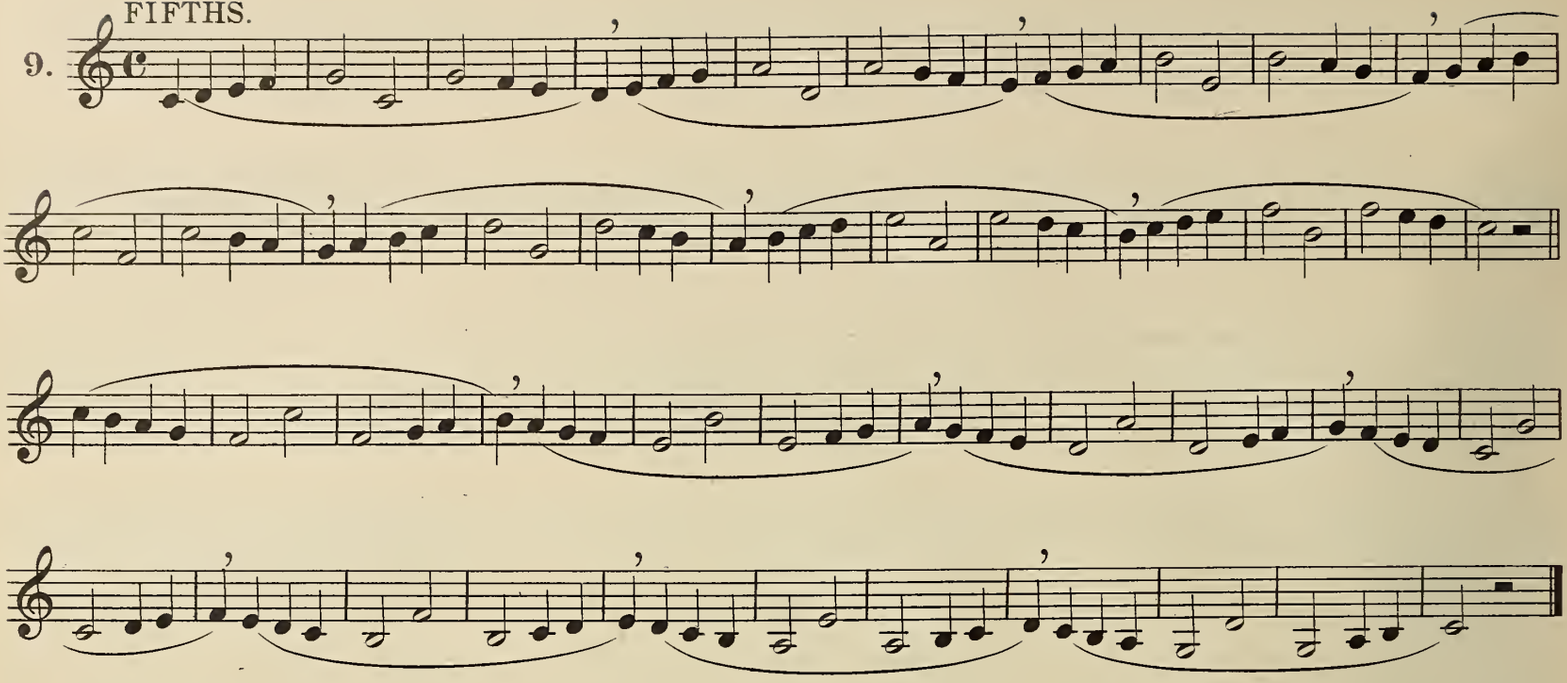
7. THIRDS.



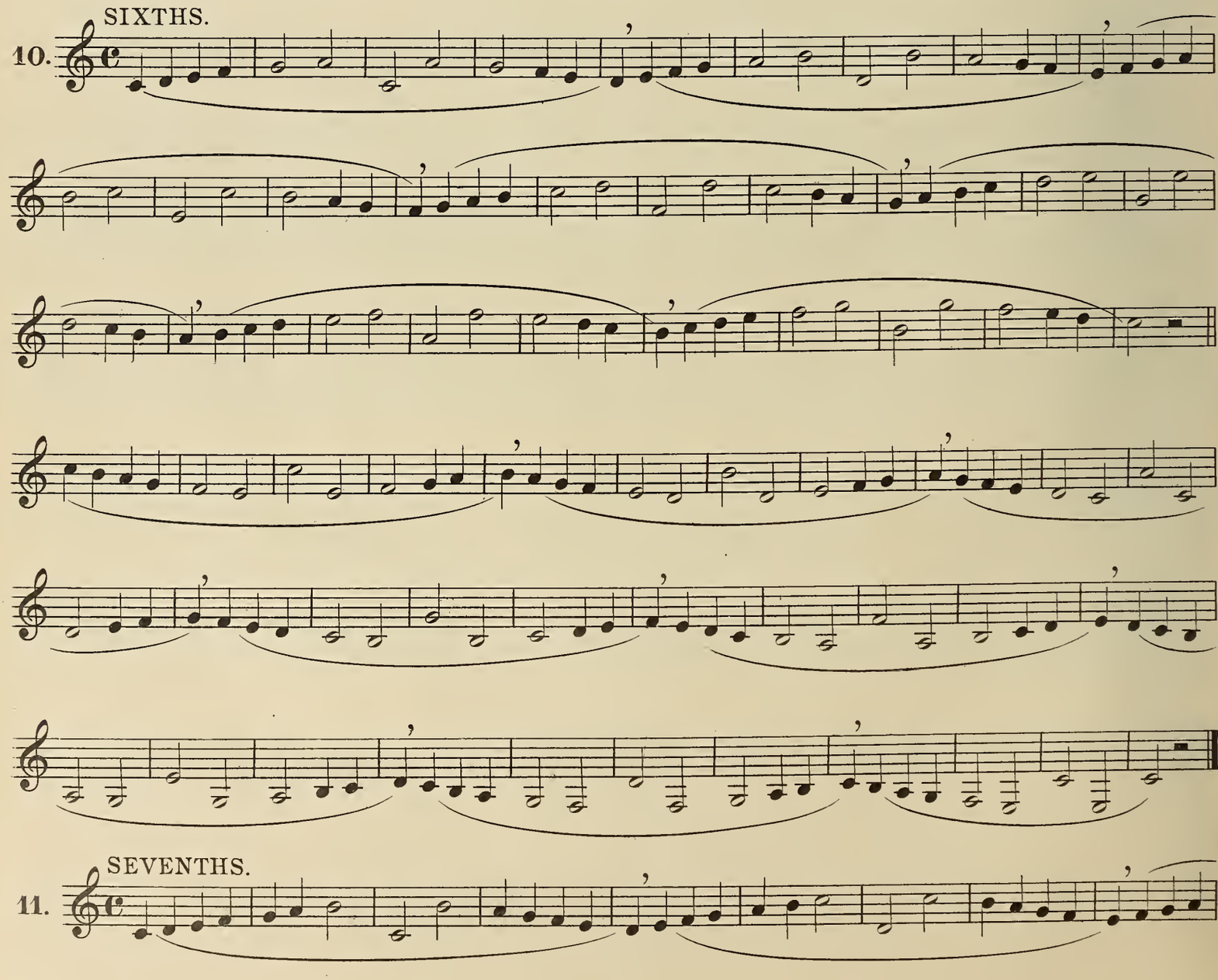
8. FOURTHS.



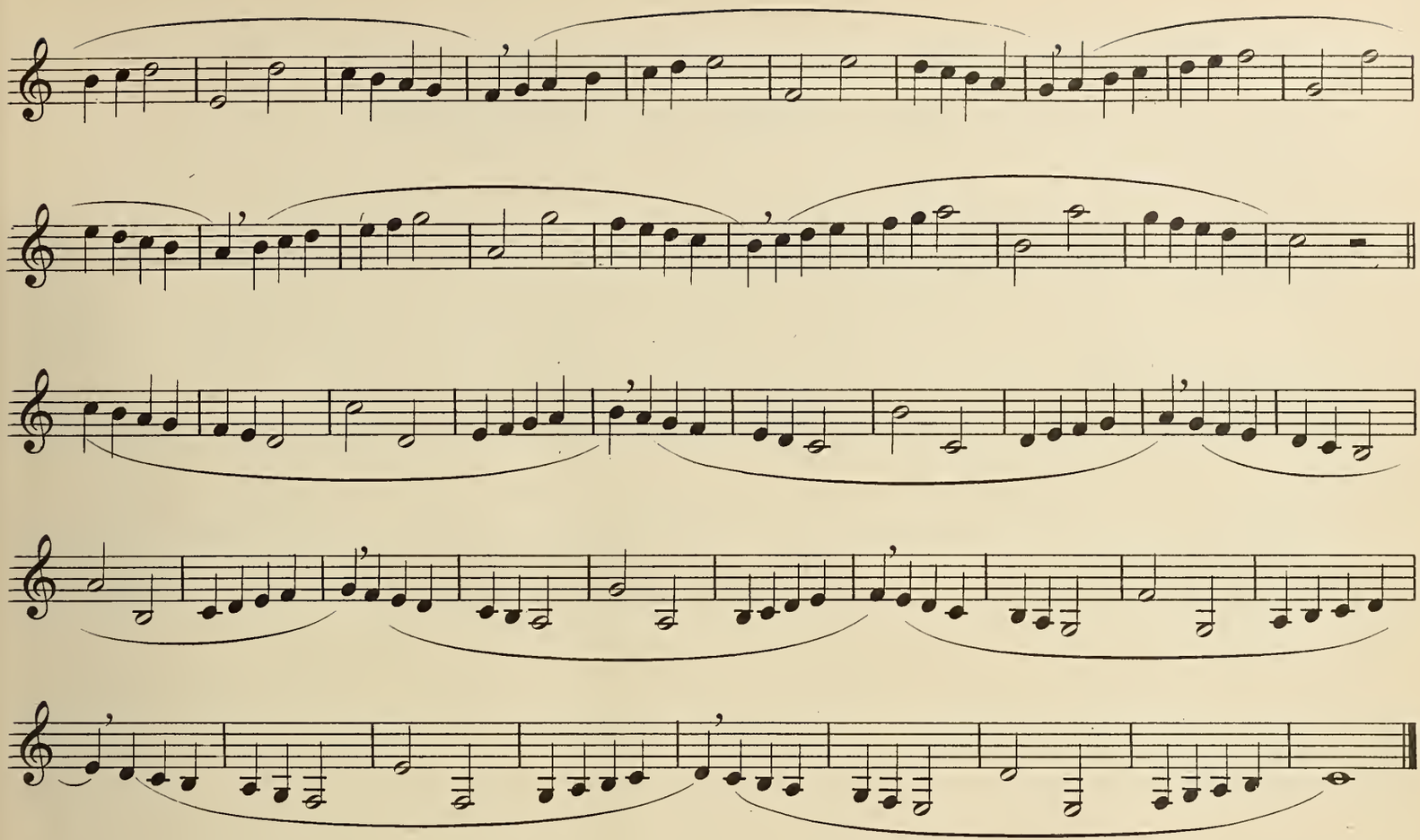
9. FIFTHS.



10. SIXTHS.

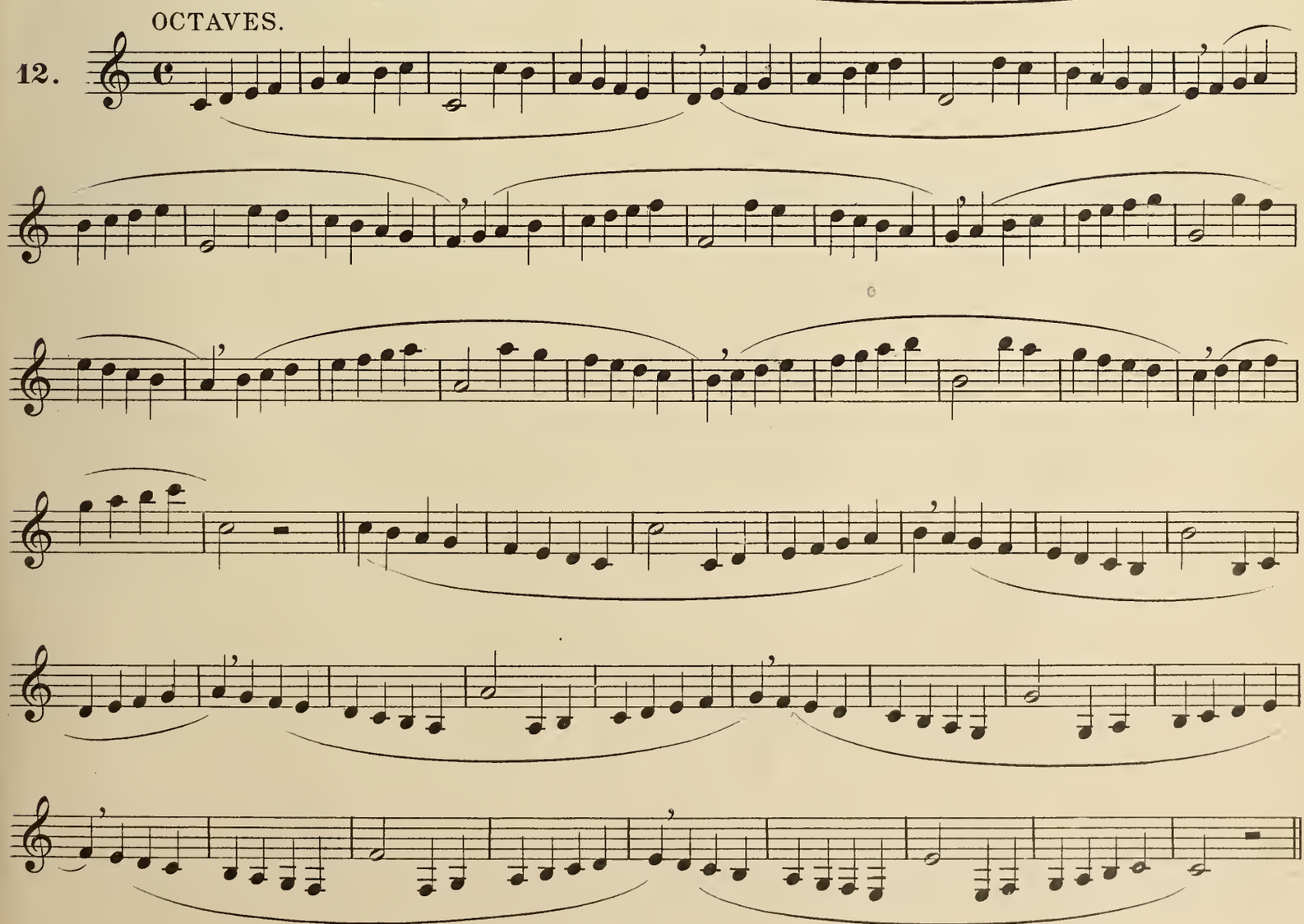


11. SEVENTHS.



OCTAVES.

12.



# RESPIRATION, DEMI RESPIRATION AND THE MANNER OF BREATHING.

Respiration consists of two actions, namely, *aspiration* which is the inhaling or introduction of air into the chest, and *expiration,* the expulsion of the air from the chest. In these two movements the lungs act like a bellows. Considered in relation with the art of playing the Clarinet, respiration consists in accomplishing the two phenomena of aspiration and expiration without taking the mouth-piece out of the mouth.

Demi respiration consist in scarcely half opening the two corners of the mouth, in order to renew the power of continuing the execution.

You ought never to respire at the end of a bar, unless it is the termination of the phrase.

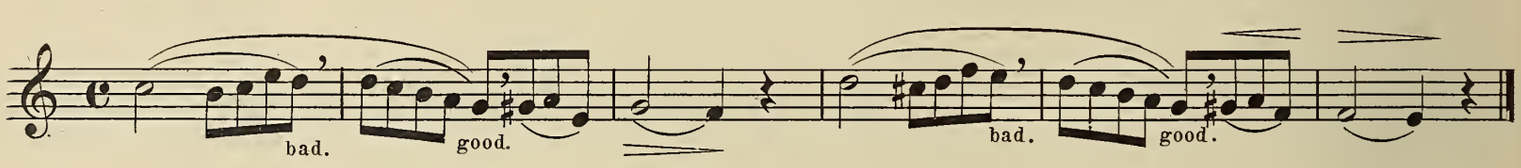
To respire completely, you must await a rest, a finish of a phrase, or a cadence.

Demi respiration is effected most frequently upon detached notes, or after having taking the first note of a bar.

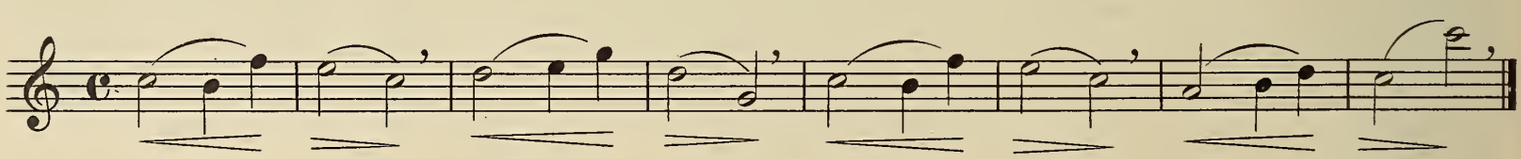
It is a very great fault to respire at each rest, particularly in broken time.

When you commence playing, you must not hasten to take breath; it must be done slowly and imperceptibly: because such apparent efforts are as fatiguing for the player as they are disagree-to those who listen.

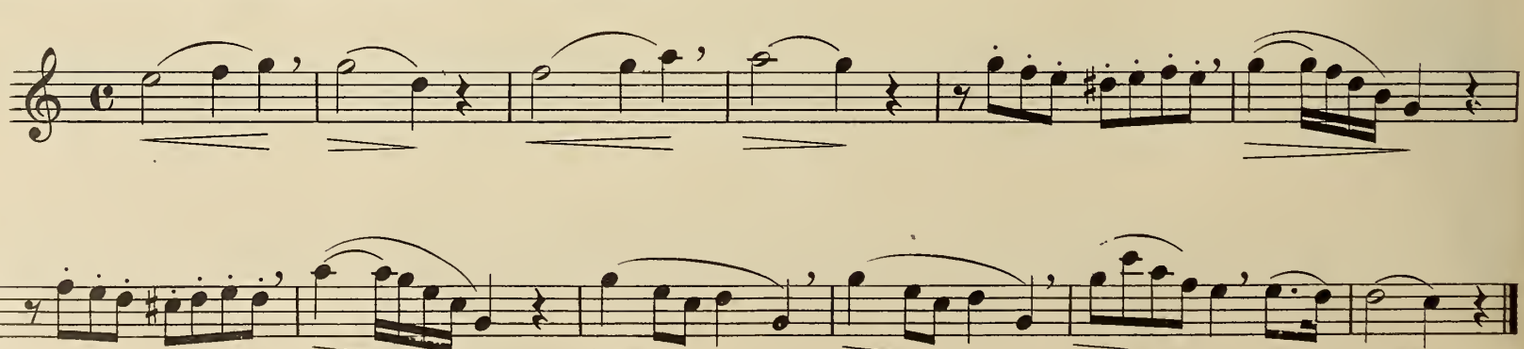
Demi respiration, denoted by a comma.




You can respire on the beat of the bar, when the sense of the phrase terminates with the bar.



Demi respiration considered as a pleasing effect in taking a little slower certain notes to which one wishes to give a particular shade or expression.



It is by the shadings we put into sounds that we produce the most beautiful effects in music; they are to melody what the various colors are to a painting. It is impossible to reccommend too strongly the observance of shadings with a scrupulous exactitude.

To become an adept in shading, you must give great attention to the practice of prolonged sounds. This forms quality of tone, gives broadness to the playing, and in a word, everything necessary for causing the fingers to obey the impressions that we feel.

There is a general rule which we must take care not to neglect. This rule consists in swelling or filling out the sound when a passage ascends, and in diminishing it when a passage descends. Nevertheless, as a matter of study and for shading, it will be as well to practise this rule in an inverse sense.

## THE SIGNS WHICH INDICATE THE DIFFERENT SHADES OF SOUND AND THE MANNER OF OBTAINING THEM.

There are five principal signs used to indicate the different shades of sound.

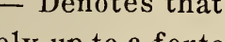
***f*** ____ Denotes that the sound must be loud (forte) and sustained. To obtain this sound, you must attack the note with a very sharp stroke of the tongue and sustain the sound equally without undulations during all duration of the note, the passage, or the phrase.

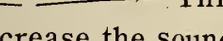
***p*** ____ Signifies that the sound must be piano; to obtain this you must attack the note with a very gentle stroke of the tongue. The manner of guiding and sustaining the sound is the same as in the sound marked forte.

Indicates that the sound must commence forte and go on gradually diminishing until it becomes piano. When the sign is placed at a forte you attack with vigour and diminish down to mezzo forte. When on the contrary you meet with the sign at a piano you must slightly strengthen the note under which it is found and diminish immediately according to the value of the note.

Ordinarily when this sign is placed under a crotchet you make the note forte; *it is often the contrary. Directly you have made expression of this shade* you must diminish the sound during the note in order to get back to piano.

For the application of these rules, I have composed some pieces specially intended for the practice of these different shadings.

 Denotes that you must take the note with a soft stroke of the tongue and swell the sound progressively up to a forte; always having regard to the value of the note under which the mark is placed.

 This is the reunion of the two preceding marks. You must commence piano, and gradually increase the sound to half the length, which is the loudest point, then diminish in the same proportion until the sound arrives at piano, the point of departure.

When the augmentation or diminution of sound extends over a considerable space we use in preference the words *crescendo*, *decrescendo* or *diminuendo*.

The *rinforzando* is a more abrupt crescendo; it is indicated by *rinf* or *rf*.

The word *tenuto*, or *ten.* placed over a note requires that it should be *held out* slightly longer; this is equally understood by the sign ∧.

To denote the different degrees of intensity of sound, we use the signs below corresponding to the following expressions.

***pp*** (pianissimo) excessively soft, or piano.
*S.V.* (sotto voce.) "in a low voice," very piano.
***p*** (piano.) soft, or feeble sound.
*m.p* (mezzo piano.) demi feeble, moderately piano.
*m.v.* (mezzo voce.) "half voice" (we understand by this the voice of the instrument.)
*mf* (mezzo forte.) half loud, moderately forte.
***f*** (forte.) loud.
***ff*** (fortissimo.) very loud.

Sometimes the sign ***ppp*** is used to express the very smallest sound that can be made, and ***fff*** to express the greatest force that can be used.

A loud sound followed by a soft one, is indicated by ***fp*** (forte and piano) and the *sforzando*, is marked by *sf* and has only action on the note under which it is placed.

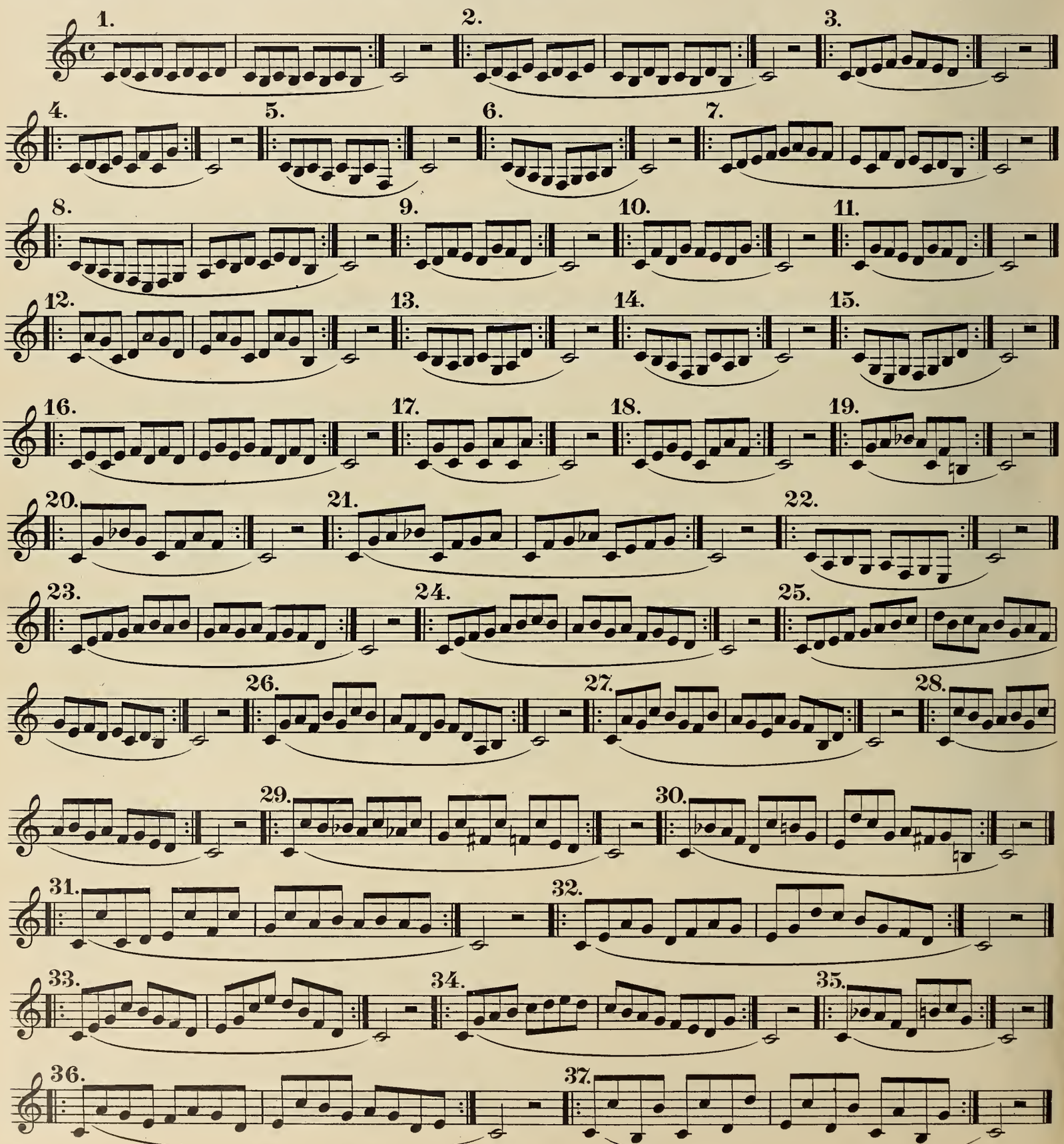
# 68 EXERCISES OF MECHANISM.

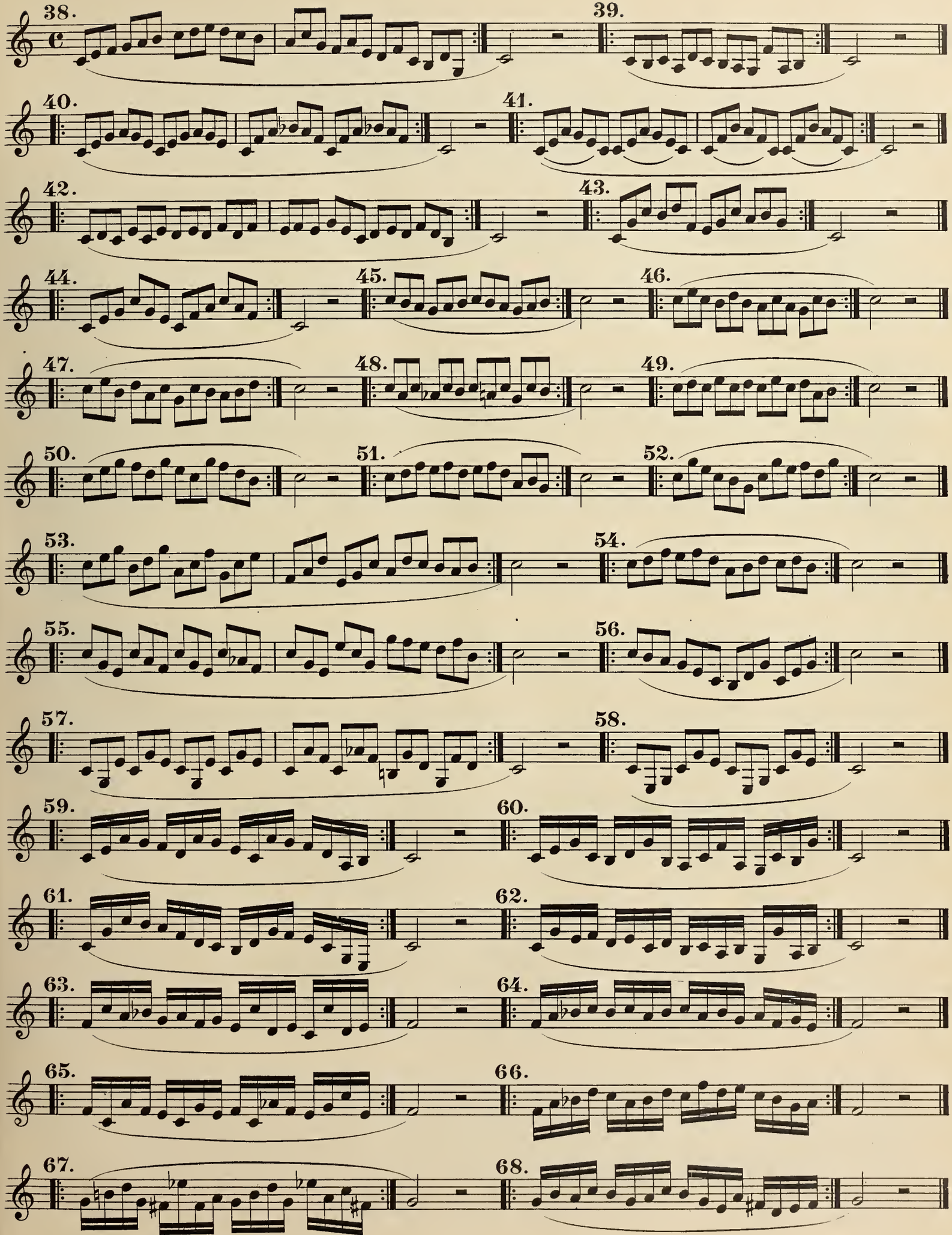
The exercises of mechanism have for their object the formation of the fingering by habituating each finger to act separately or simualtaneously. By these exercises may be acquired that equality of fingering and that purity of tone which are the finest qualities of an Instrumentalist.

In the following exercises we must accentuate the sound upon the first note of each division of the bar. (see the article on accent, page 18.)

Each bar or each sketch should be played eight or ten times and as a finish play the note after the dotted double bar.

All the notes should be slurred, ascending passages played crescendo, descending passages diminuendo. (see the article as to different shades of sound, etc. page 25.)

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# Fifty Progressive Duets.

## for two Clarinets.

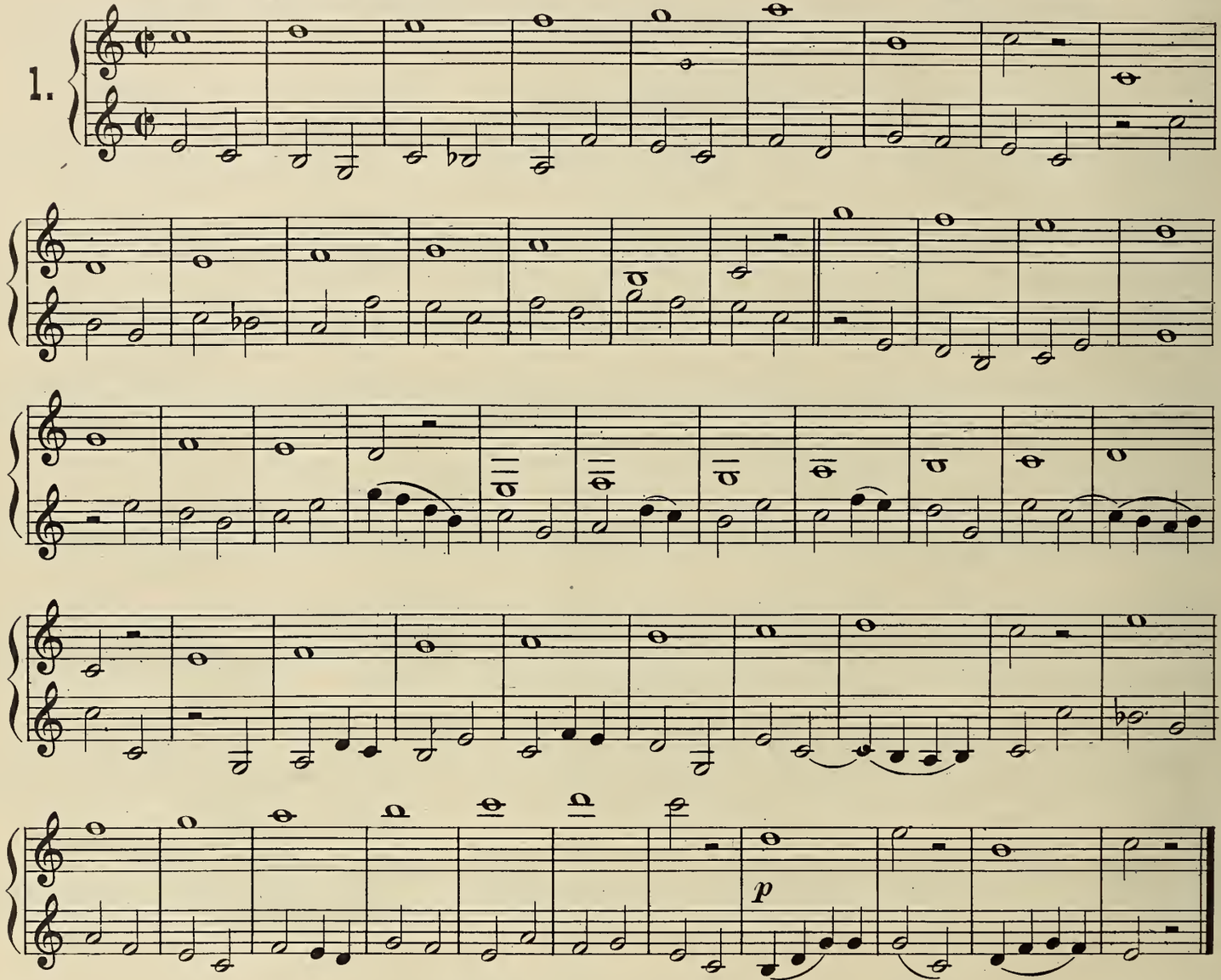
Revised by Paul de Ville.

### Exercise in Whole notes for sustaining the tones.

Measure of 2 beats.

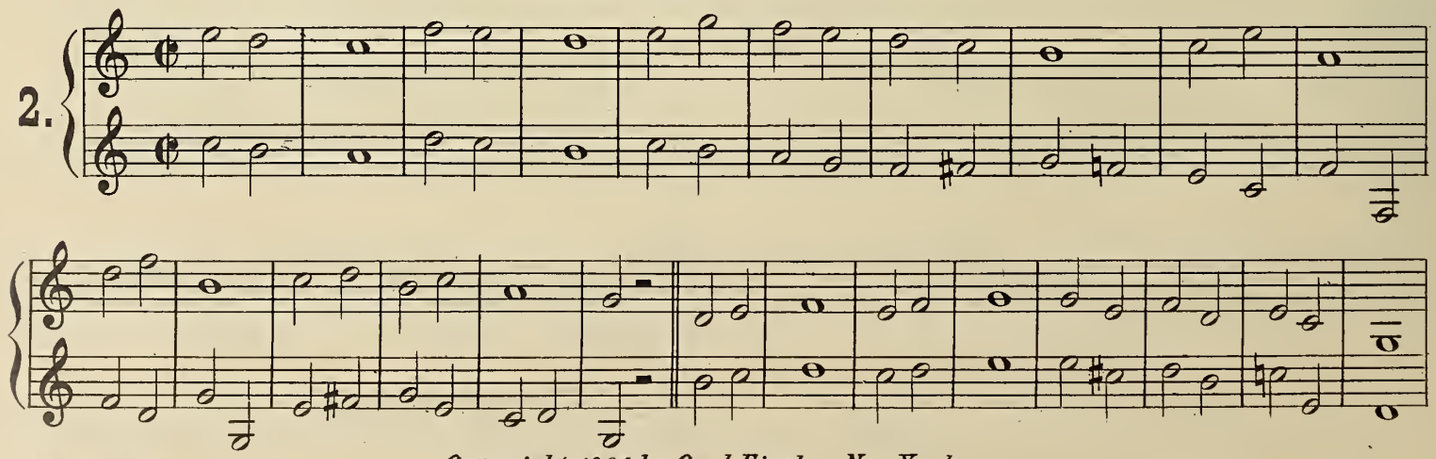
Joseph Küffner, Op.80.

1.



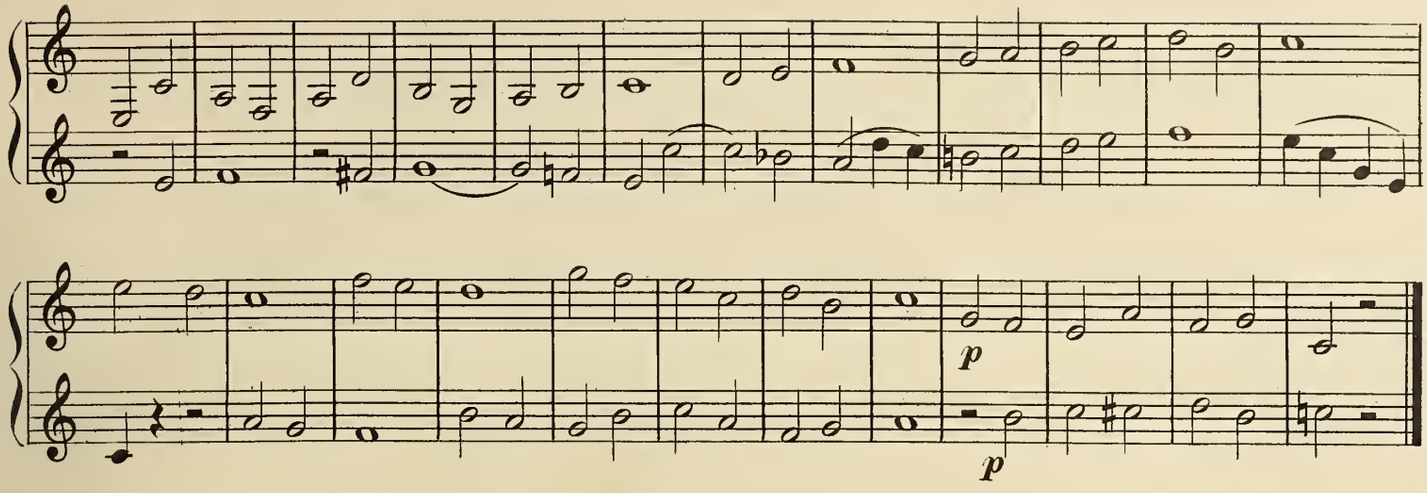

### Mixed with Half notes.

2.



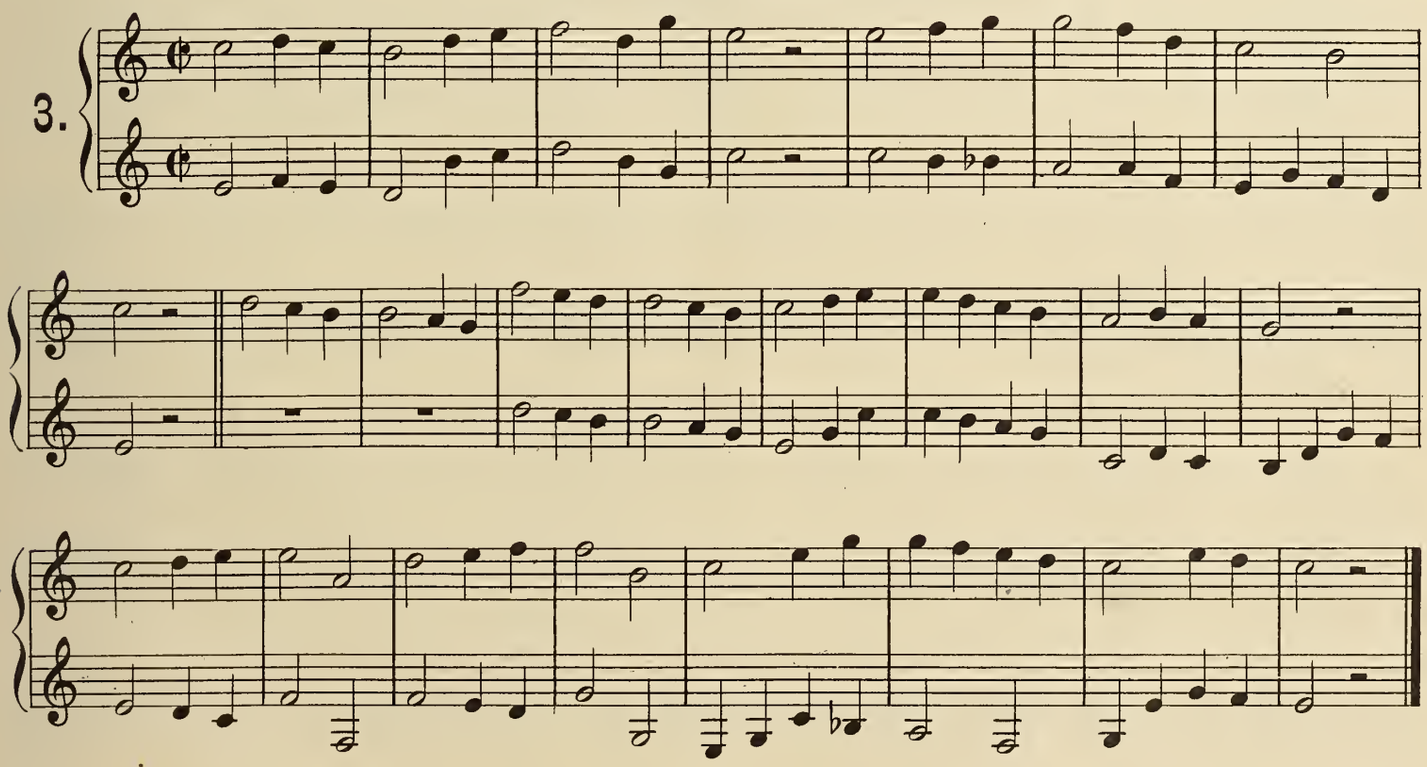


Copyright 1904 by Carl Fischer, New York



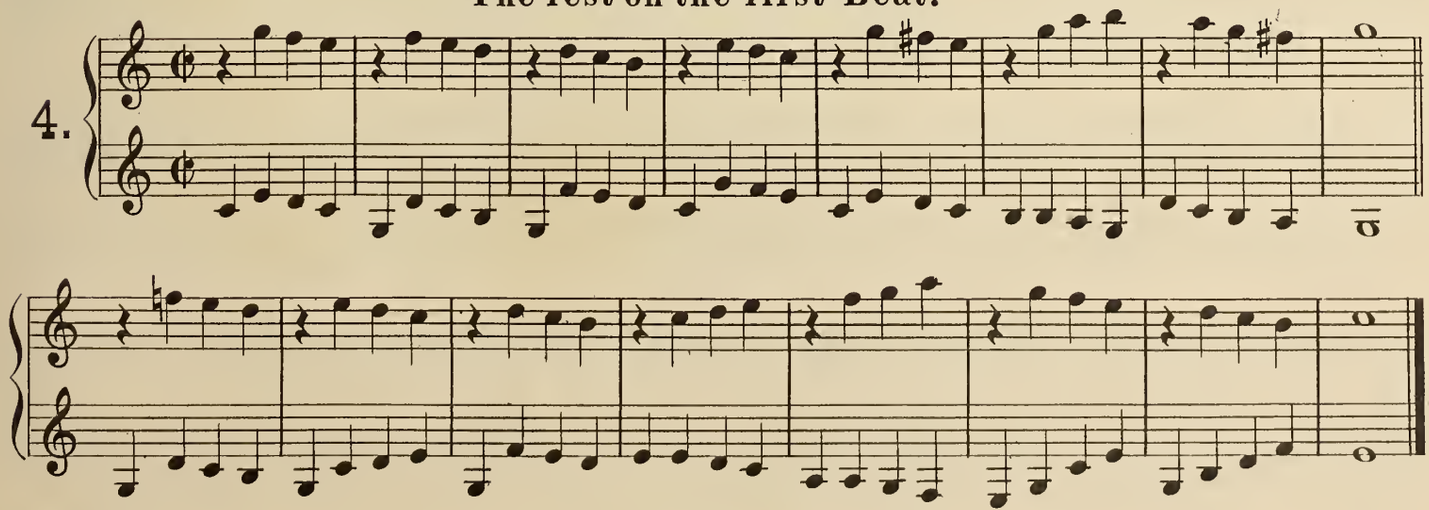

**Half and Quarter notes.**

3.



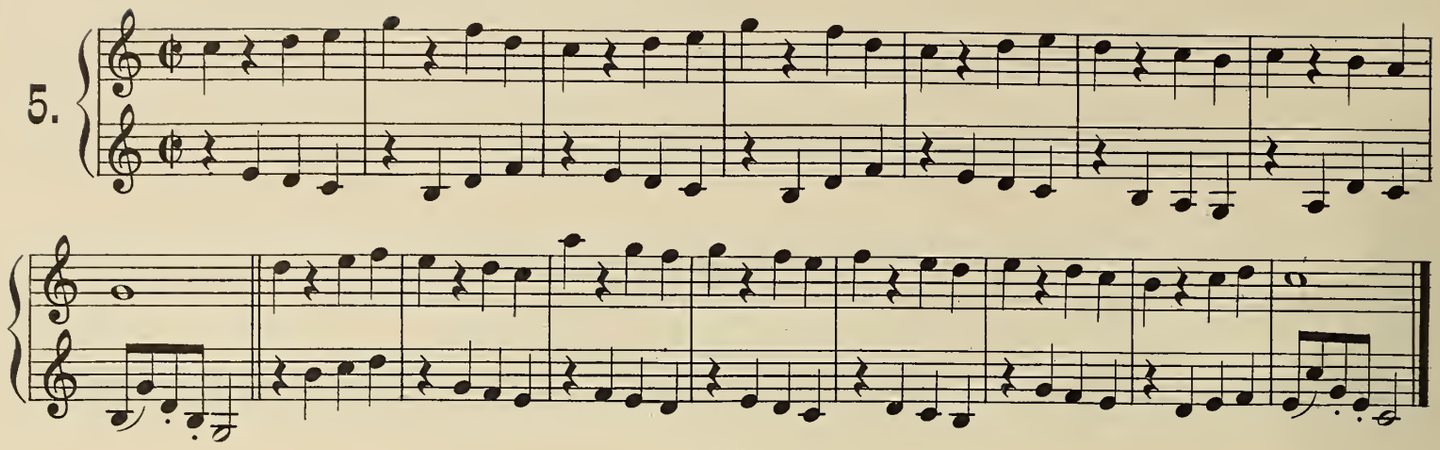
**The rest on the first Beat.**

4.



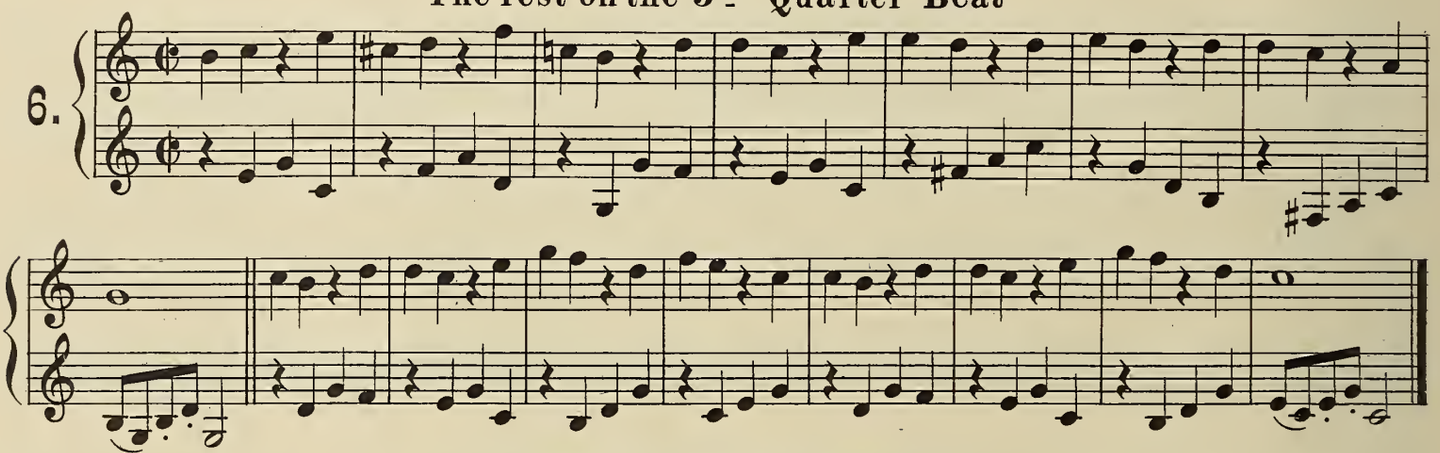
## The rest on the 2nd Quarter Beat

5.



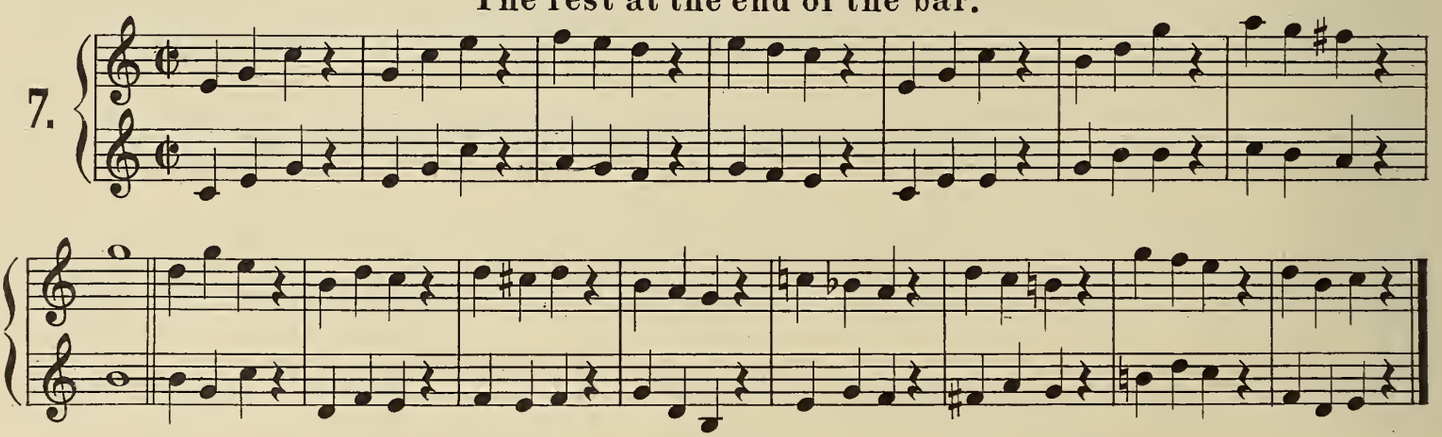
## The rest on the 3rd Quarter Beat

6.



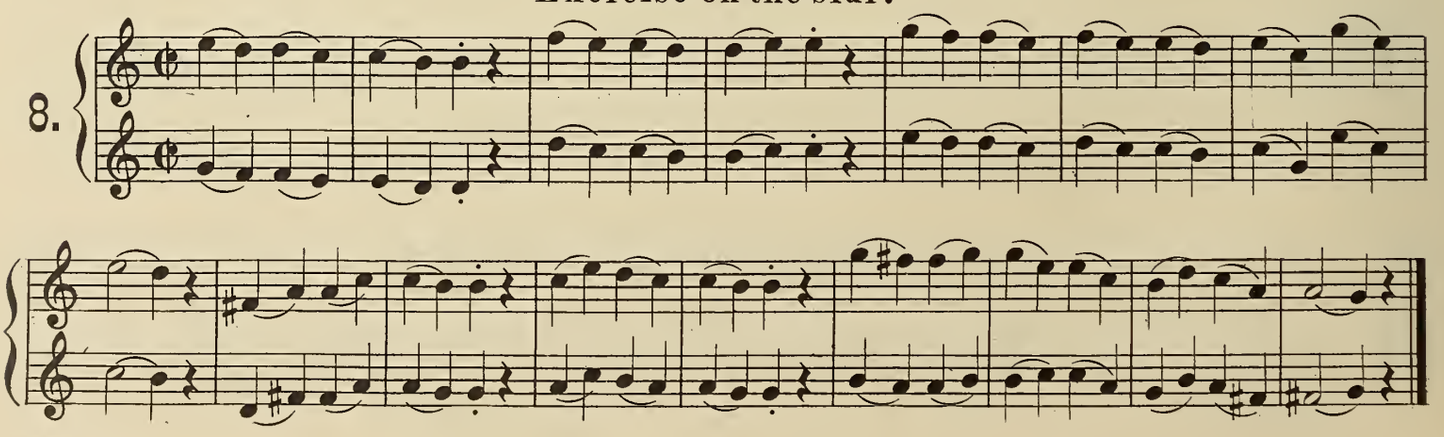
## The rest at the end of the bar.

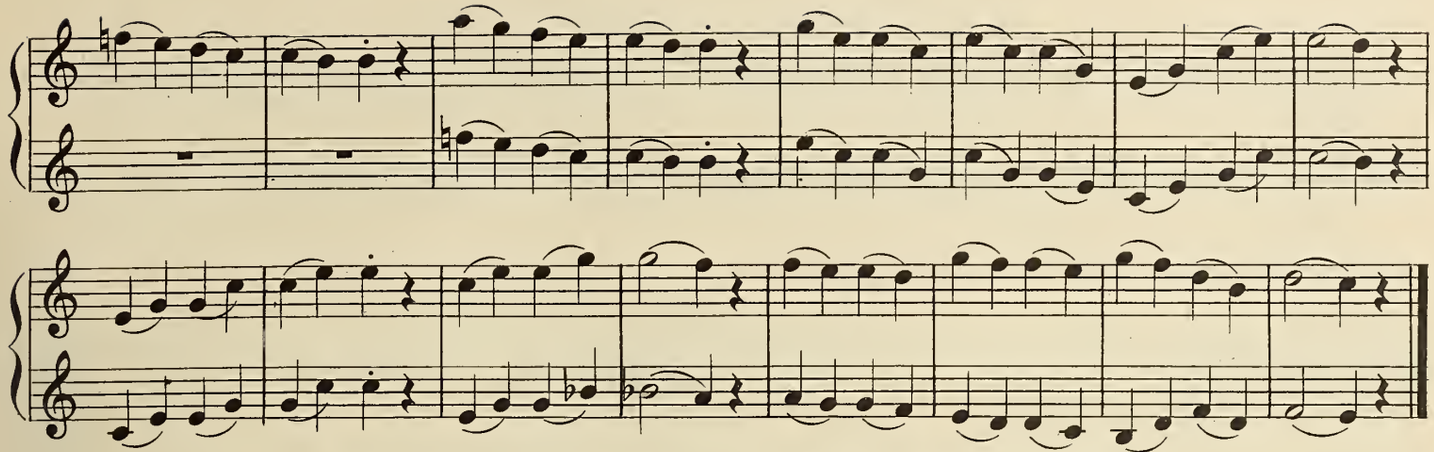
7.



## Exercise on the slur.

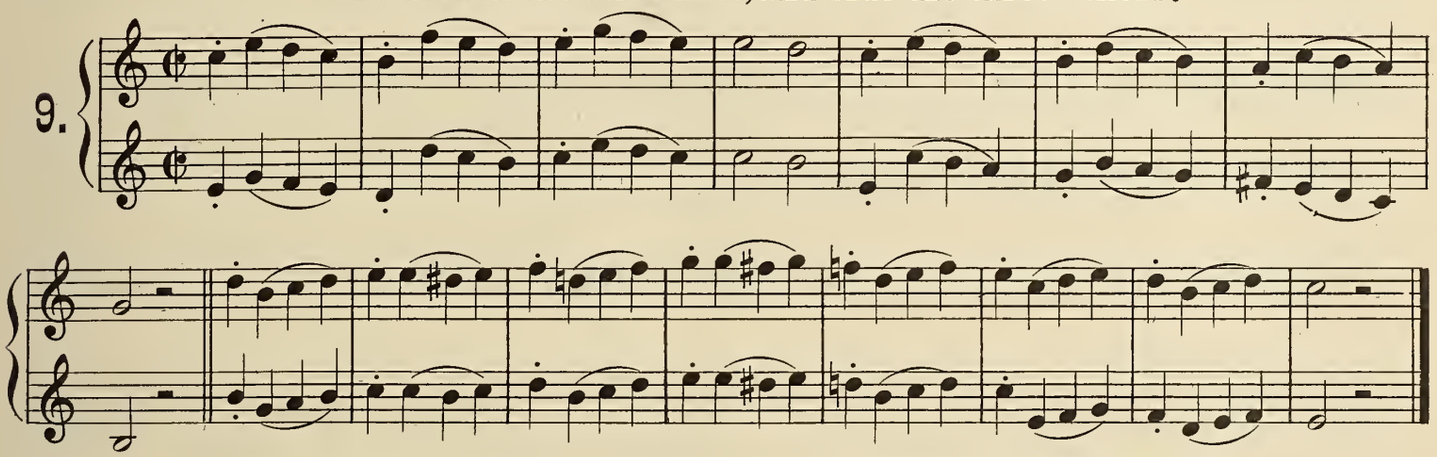
8.





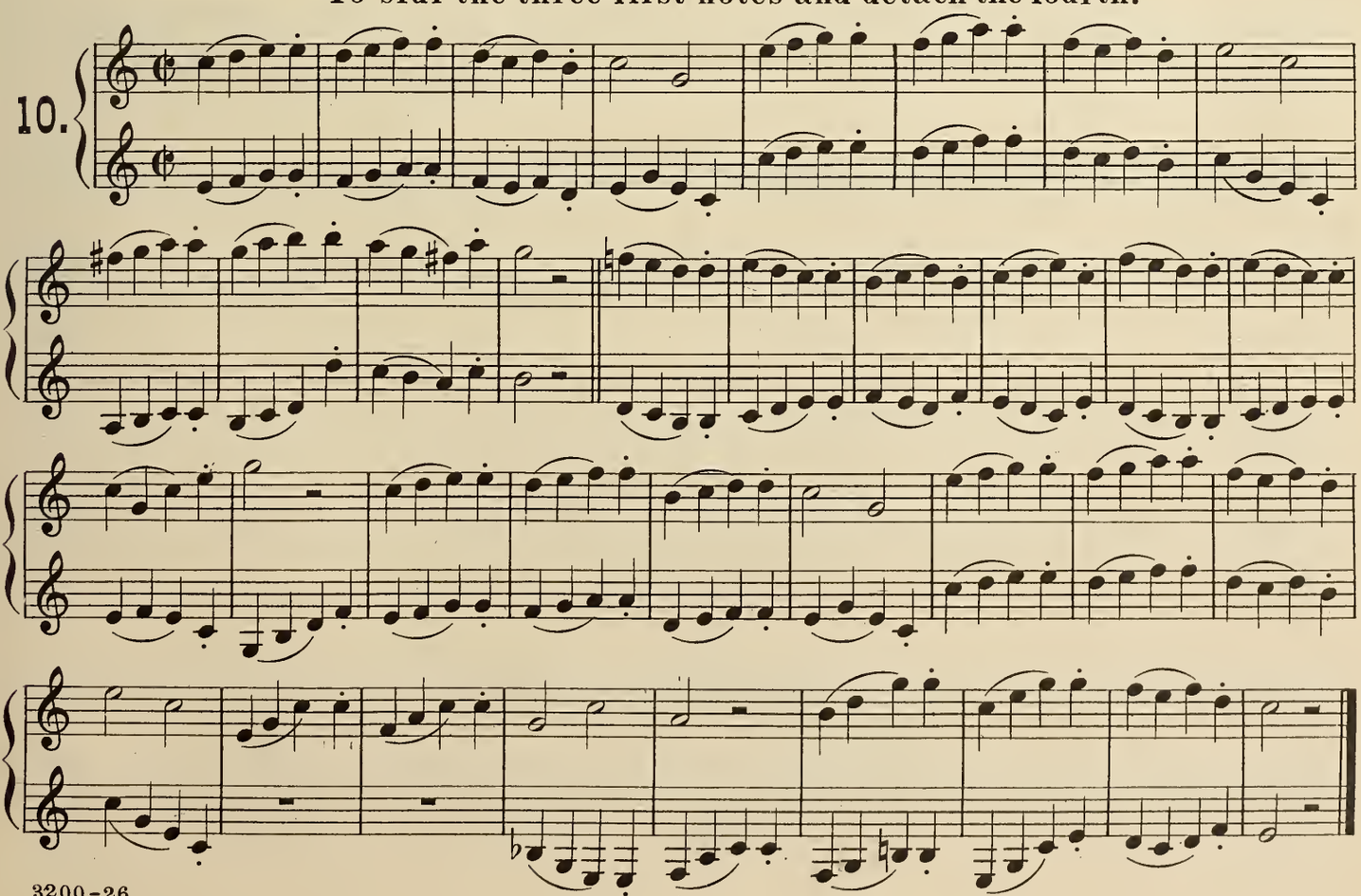
To detach the first note, and slur the three others.

9.



To slur the three first notes and detach the fourth.

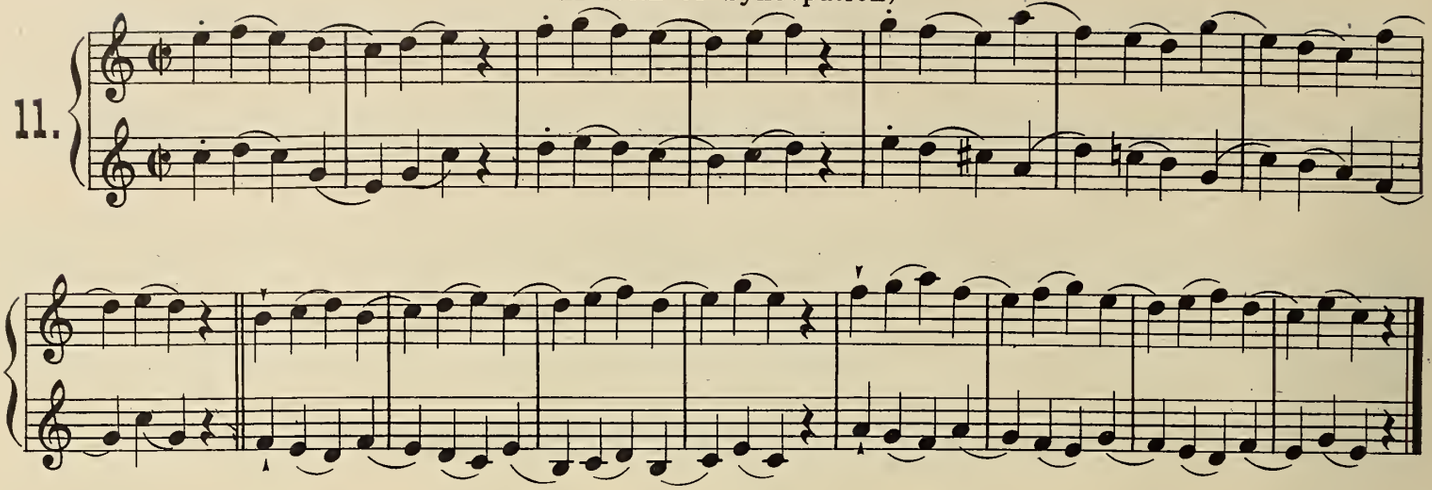
10.



## To slur the notes in counter-time.

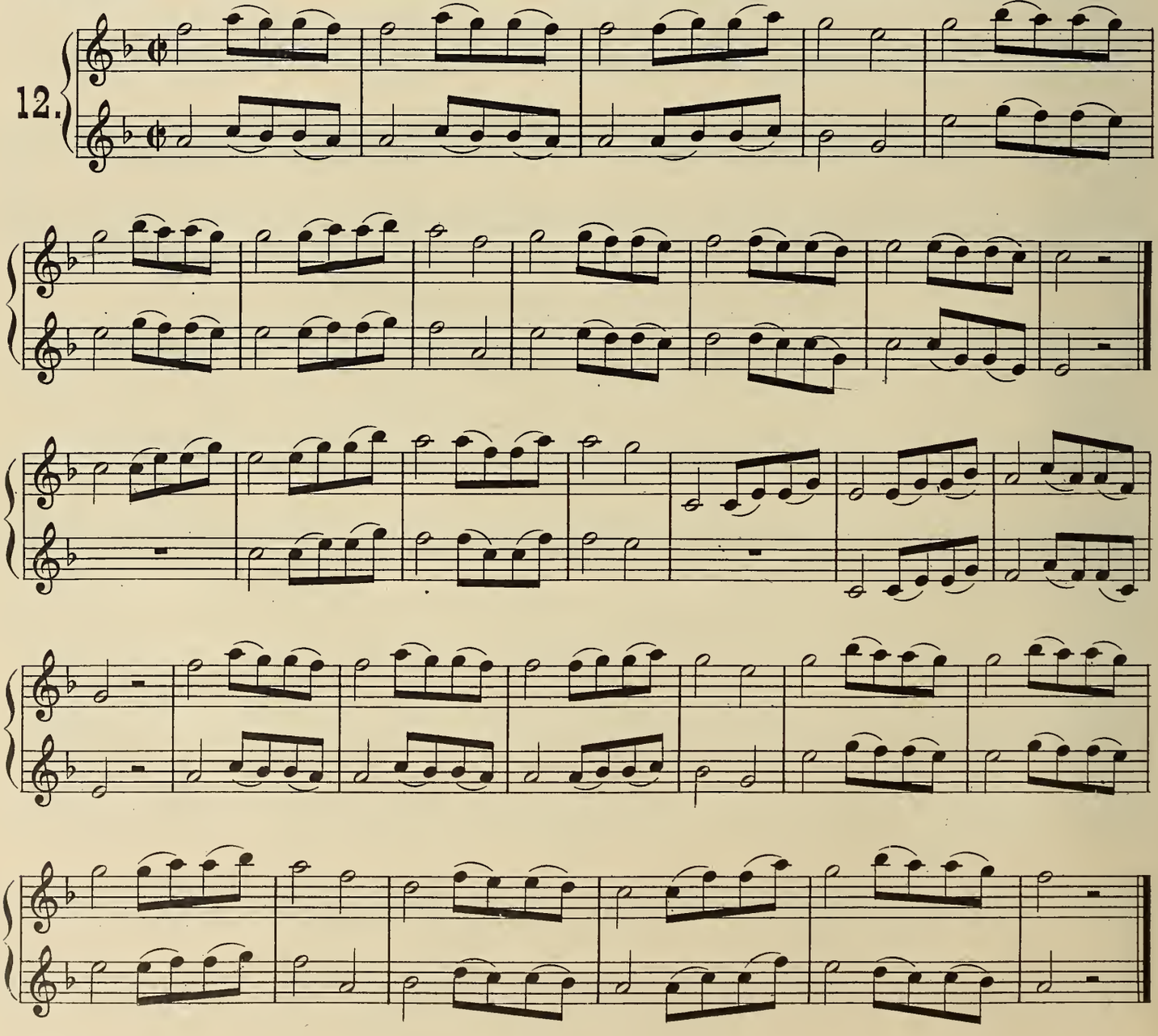
(A form of Syncopation)

11.



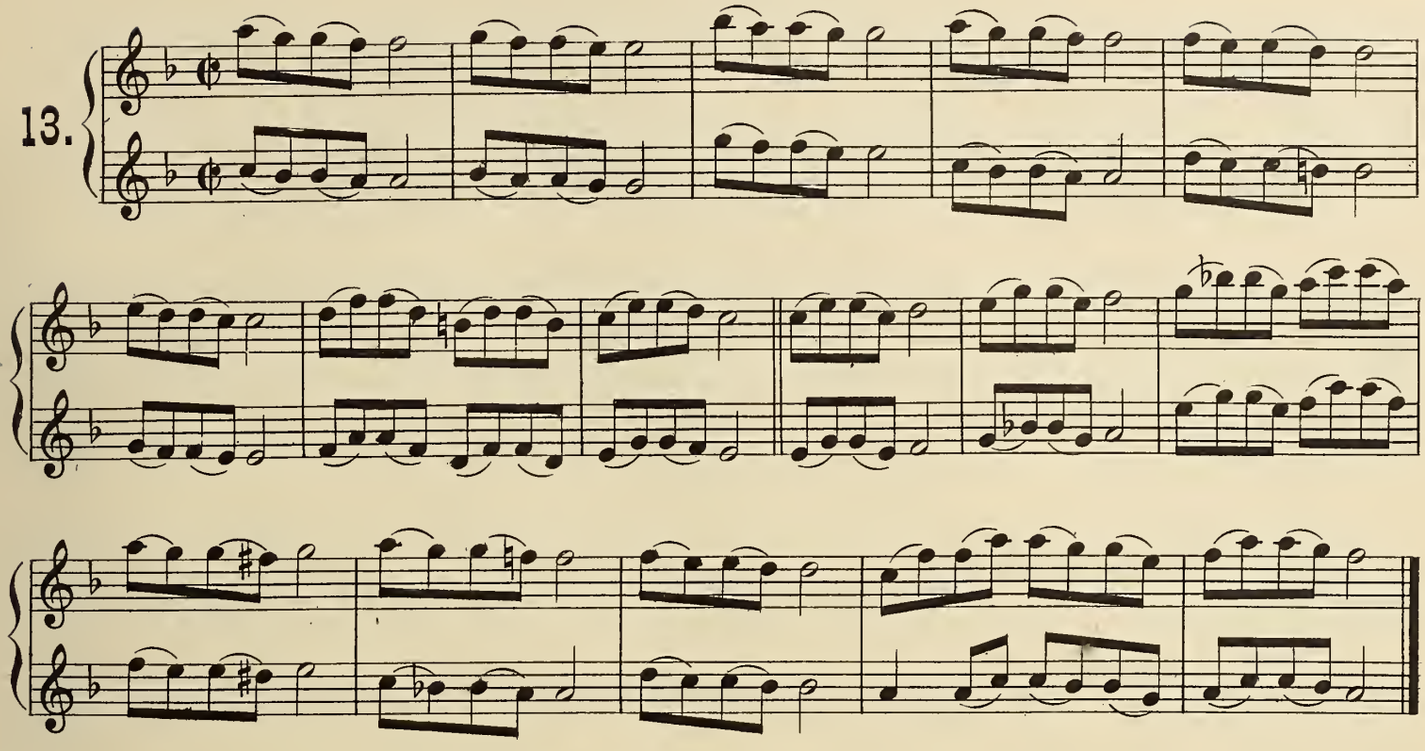
## Half notes (2 Quarters) in contrast to four Eighth notes (2 Quarters)

12.



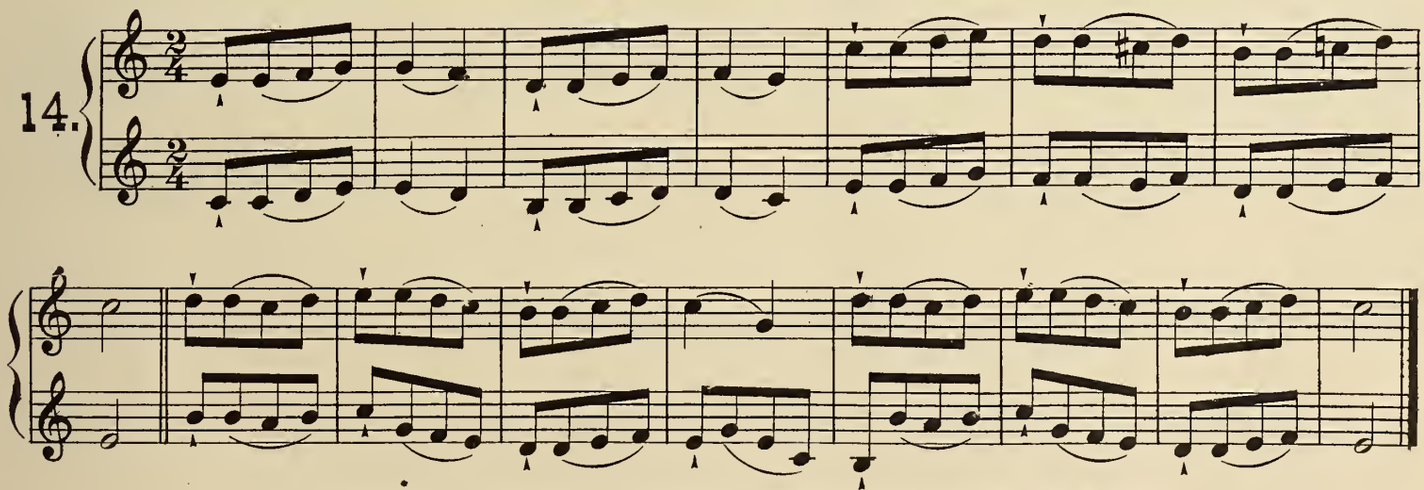
**Same as Nº12 with Eighth notes coming first**

13.



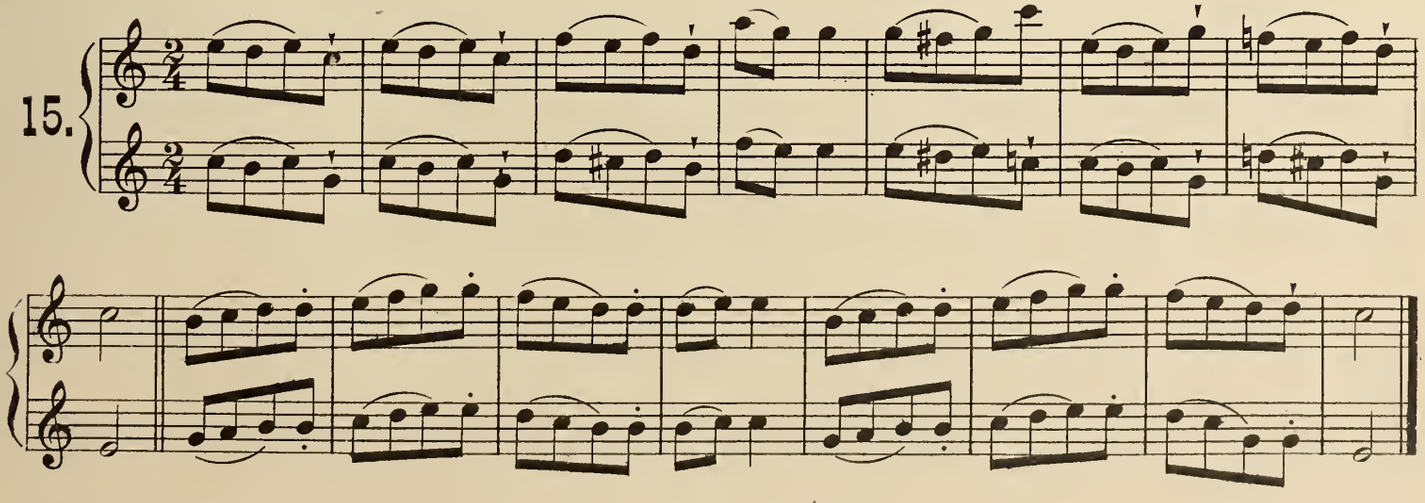
**Detach first Eighth note and slur the three others**

14.



**Slur the first three notes and detach the fourth**

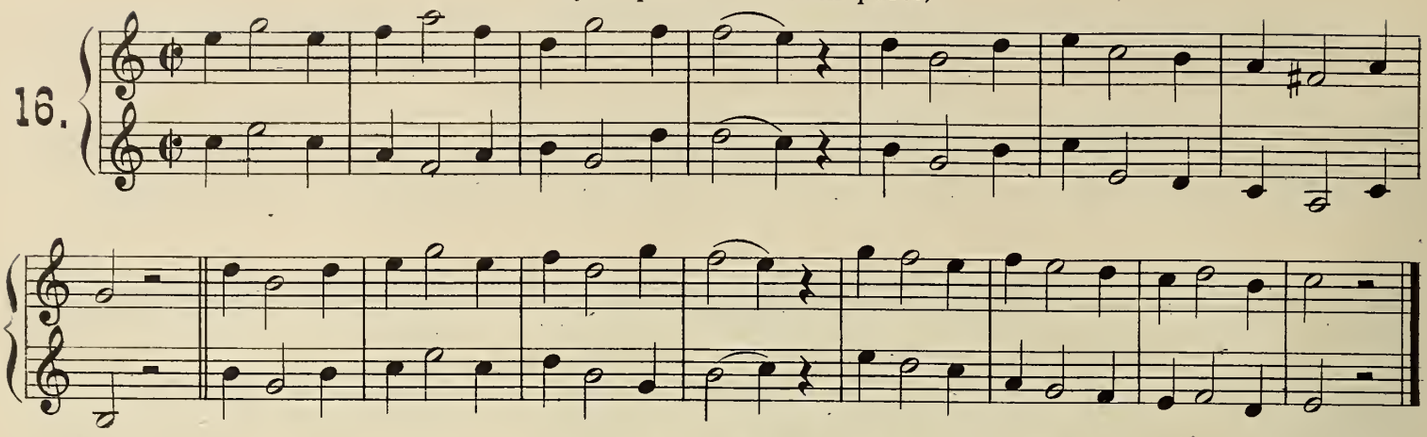
15.



## Syncopation in Halves and Quarter notes.

(Syncopation in both parts)

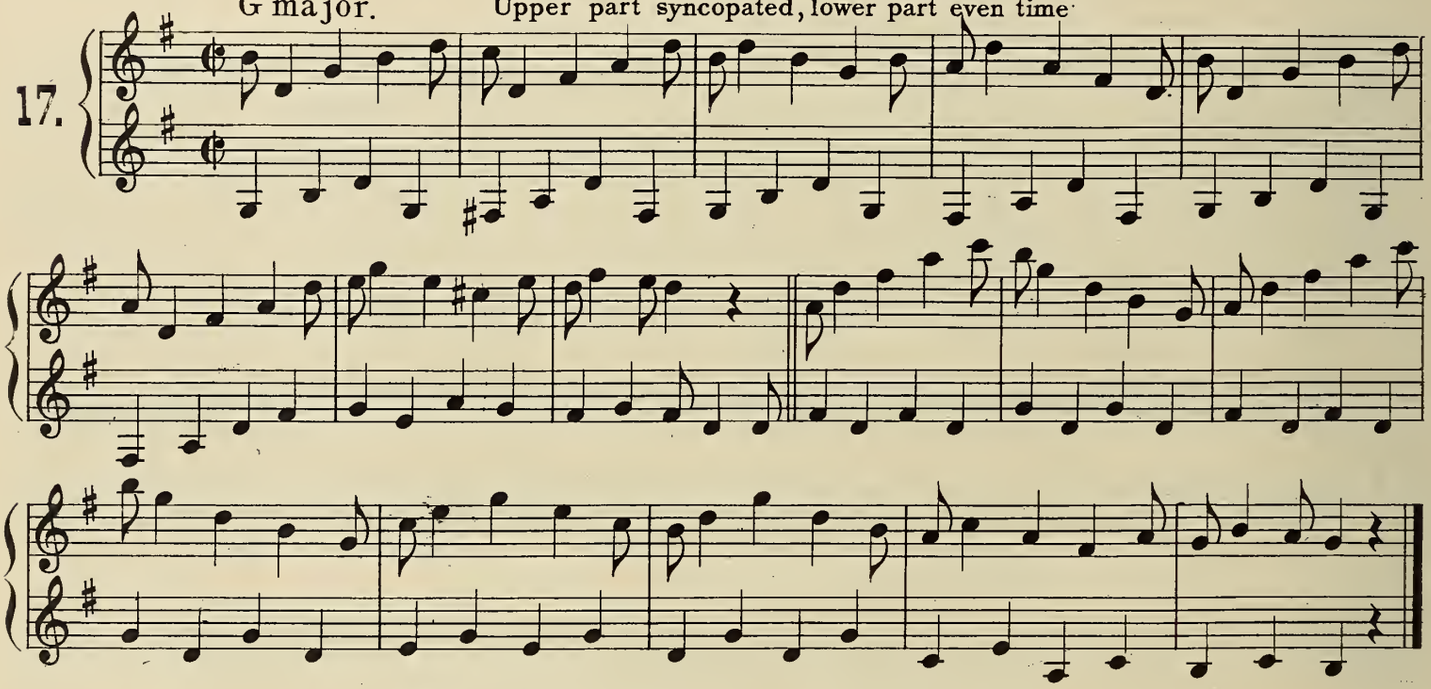
16.



Syncopation in Quarter and Eighth notes
Upper part syncopated, lower part even time

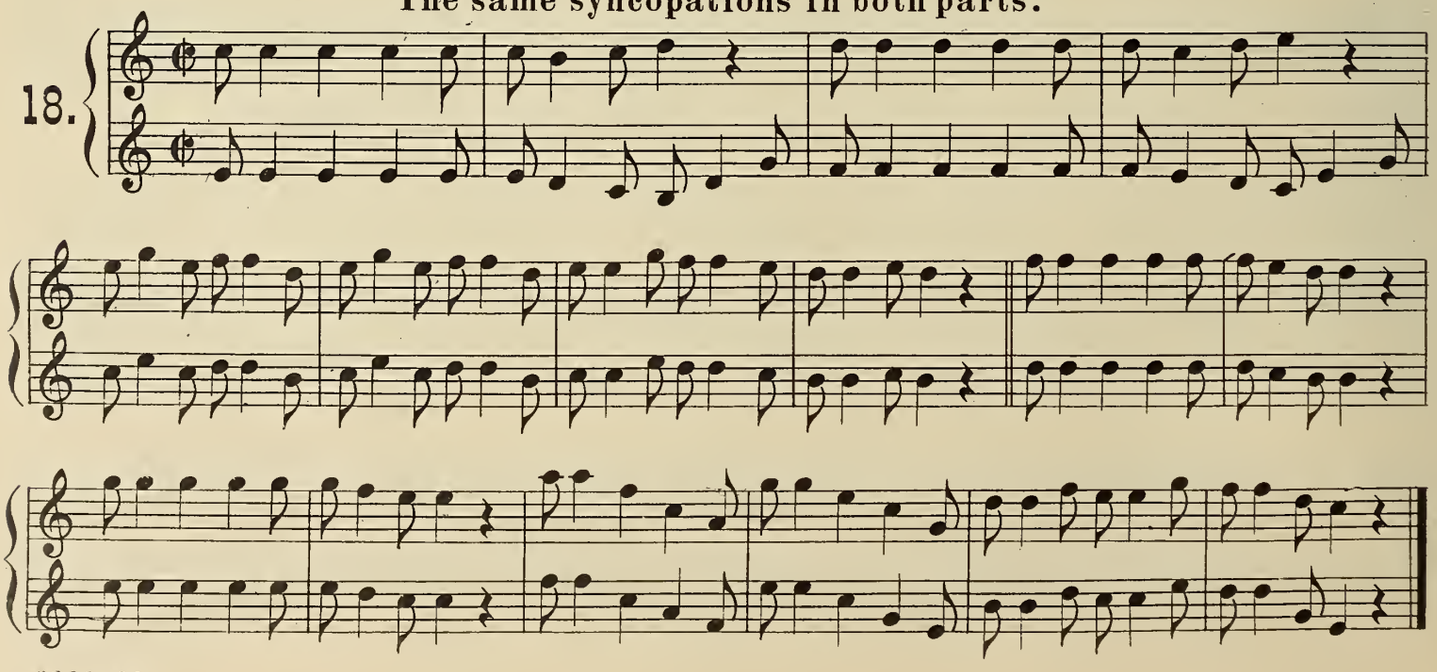
G major.

17.



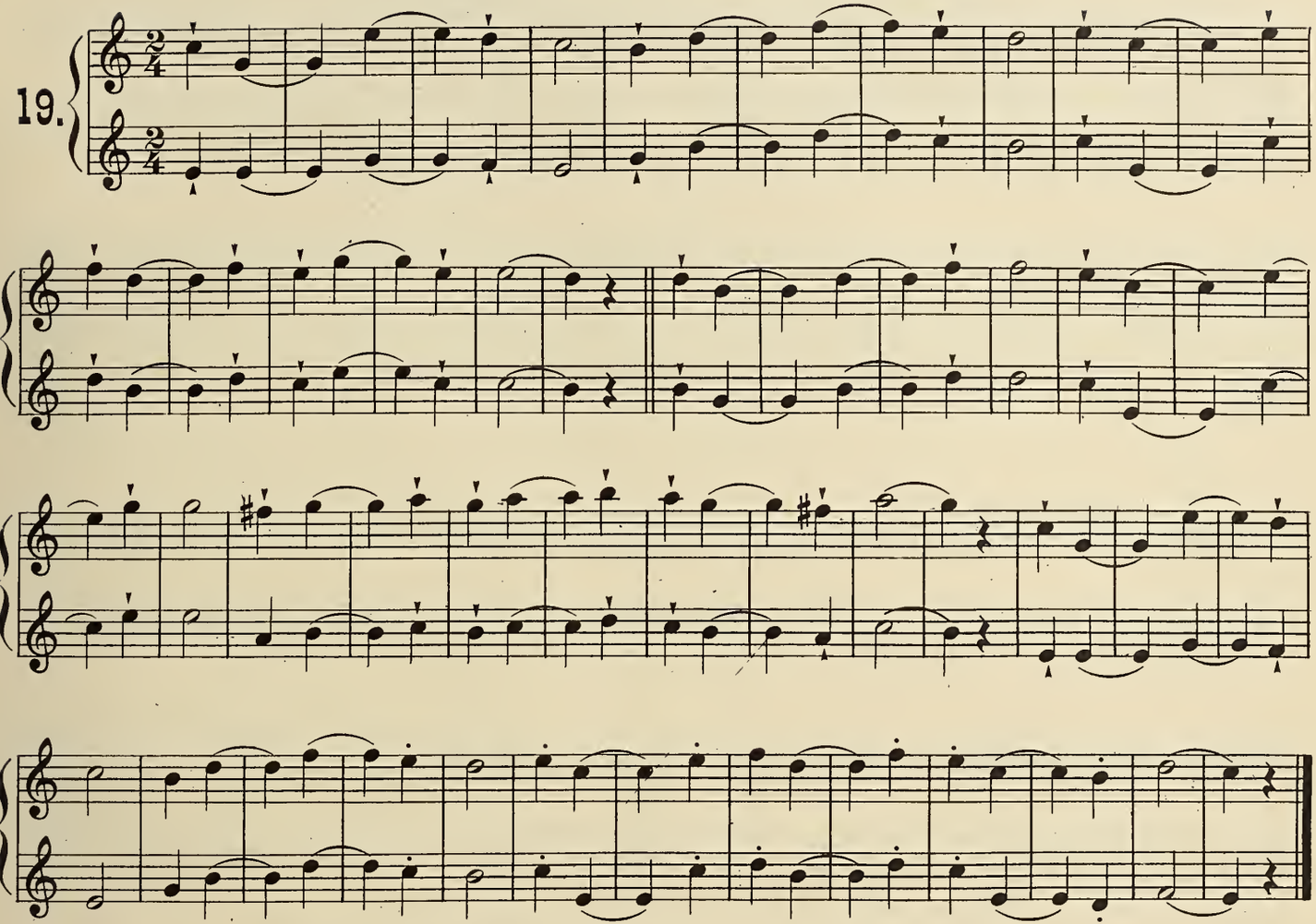
## The same syncopations in both parts.

18.



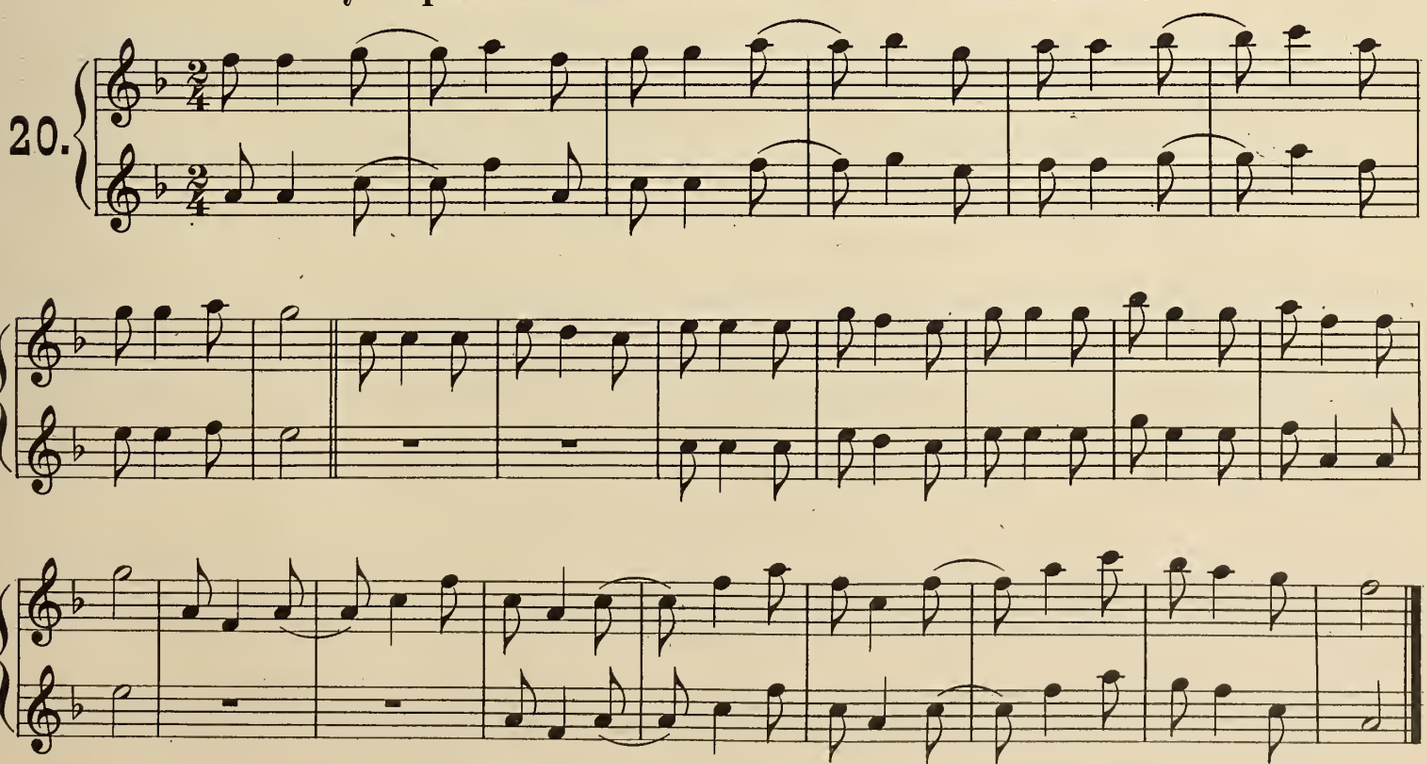
**To tie the notes from one bar to another.**

19.



**Syncopations and ties from one bar to the other.**

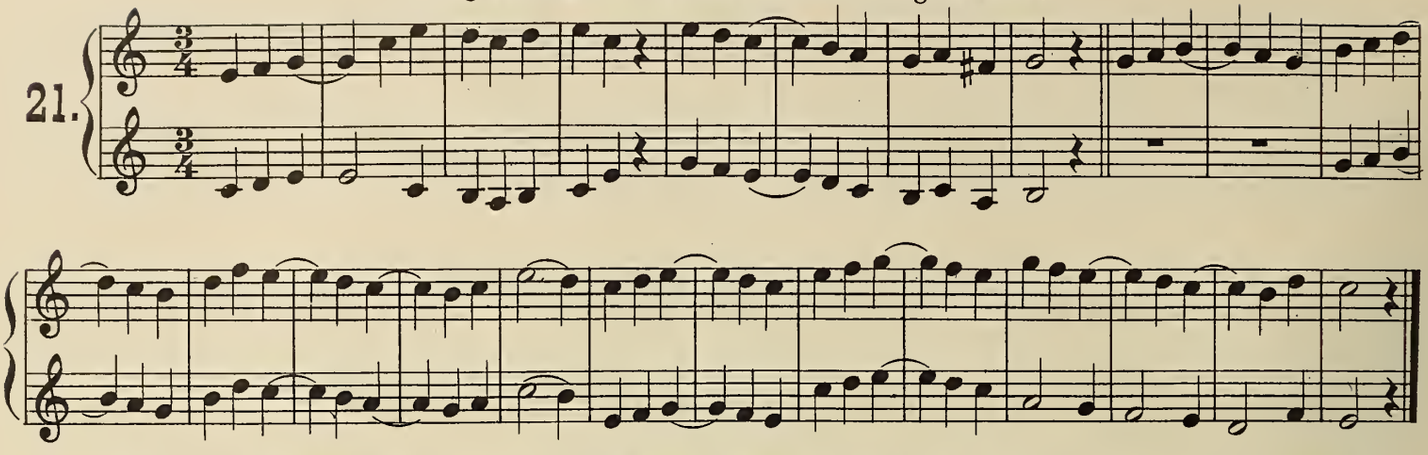
20.



## Syncopation in triple time.

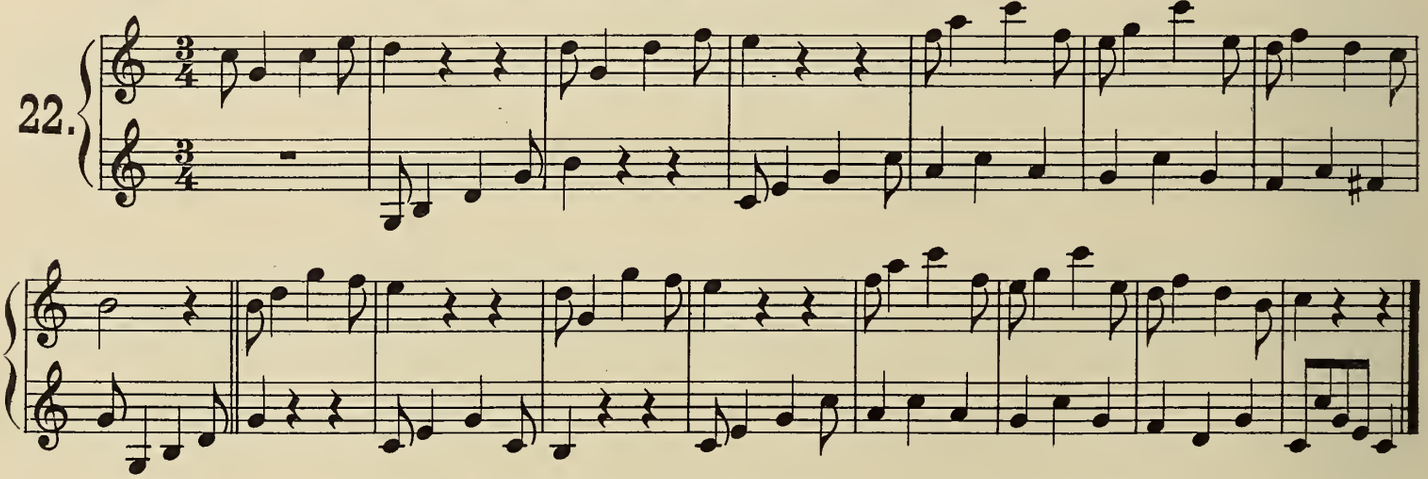
(Tieing 3rd beat to 1st beat of following measure)

21.



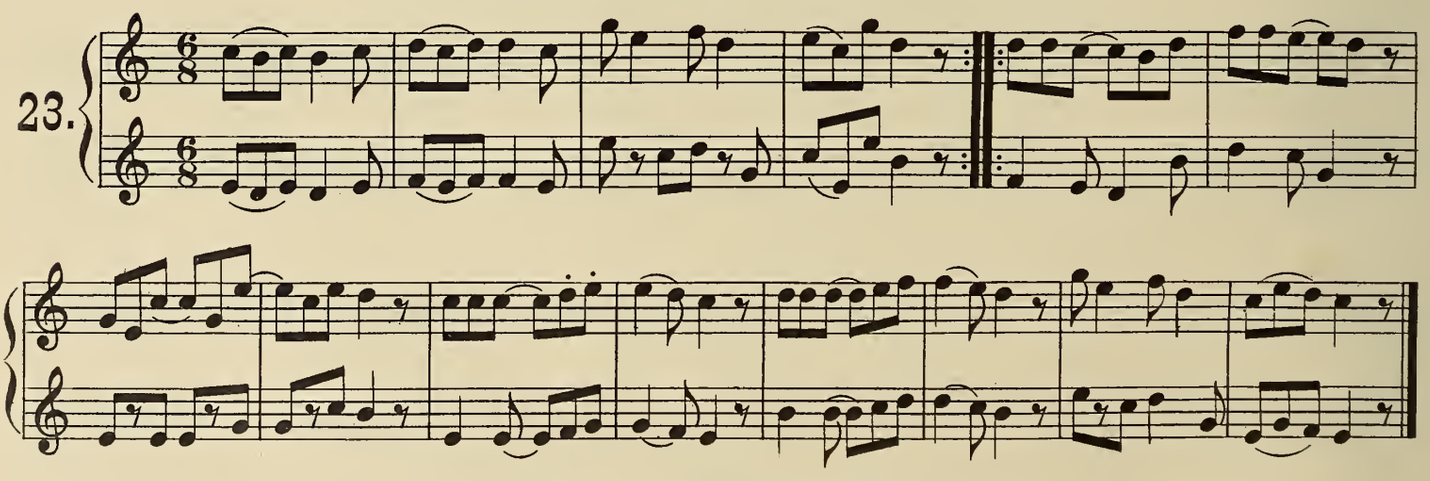
## Mixed Syncopation in Eighths and Quarter notes in Triple time

22.



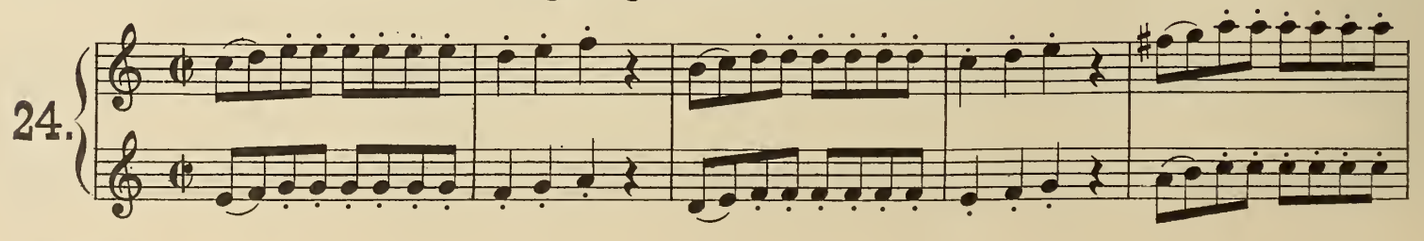
## To acquire the unequal parts of 6/8 time.

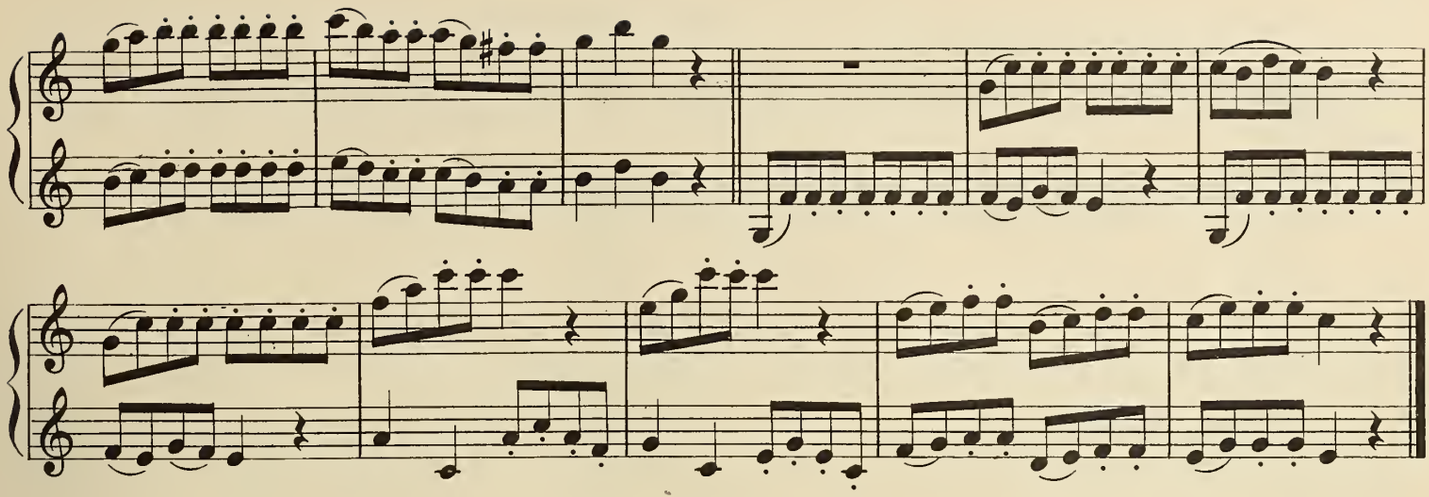
23.



## Tonguing of the same note.

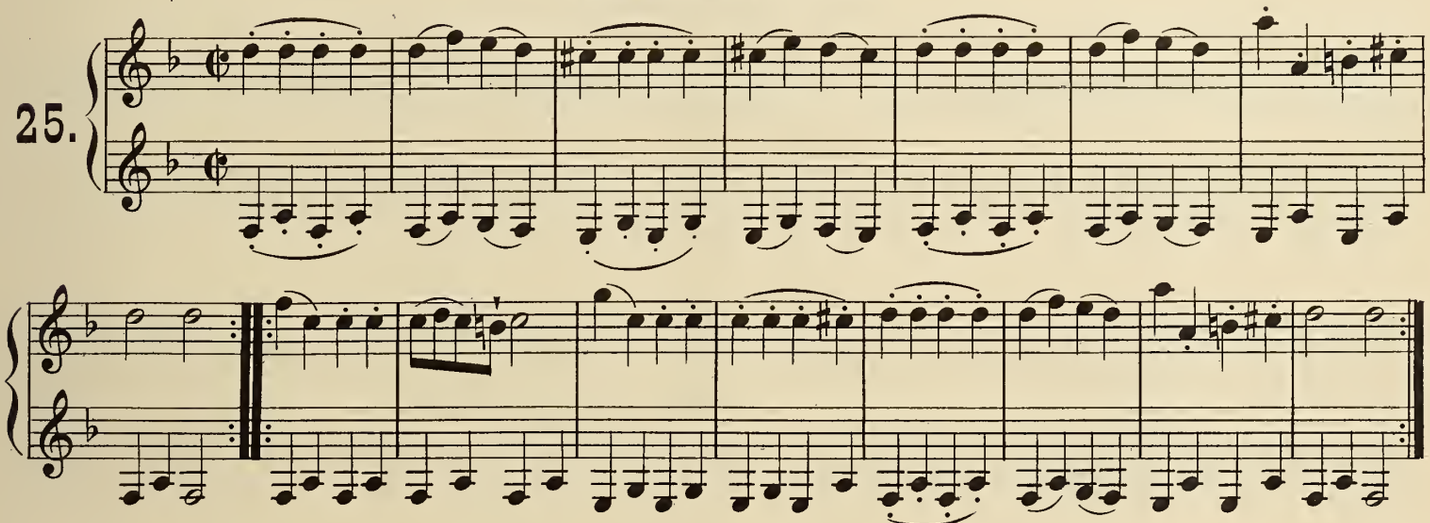
24.





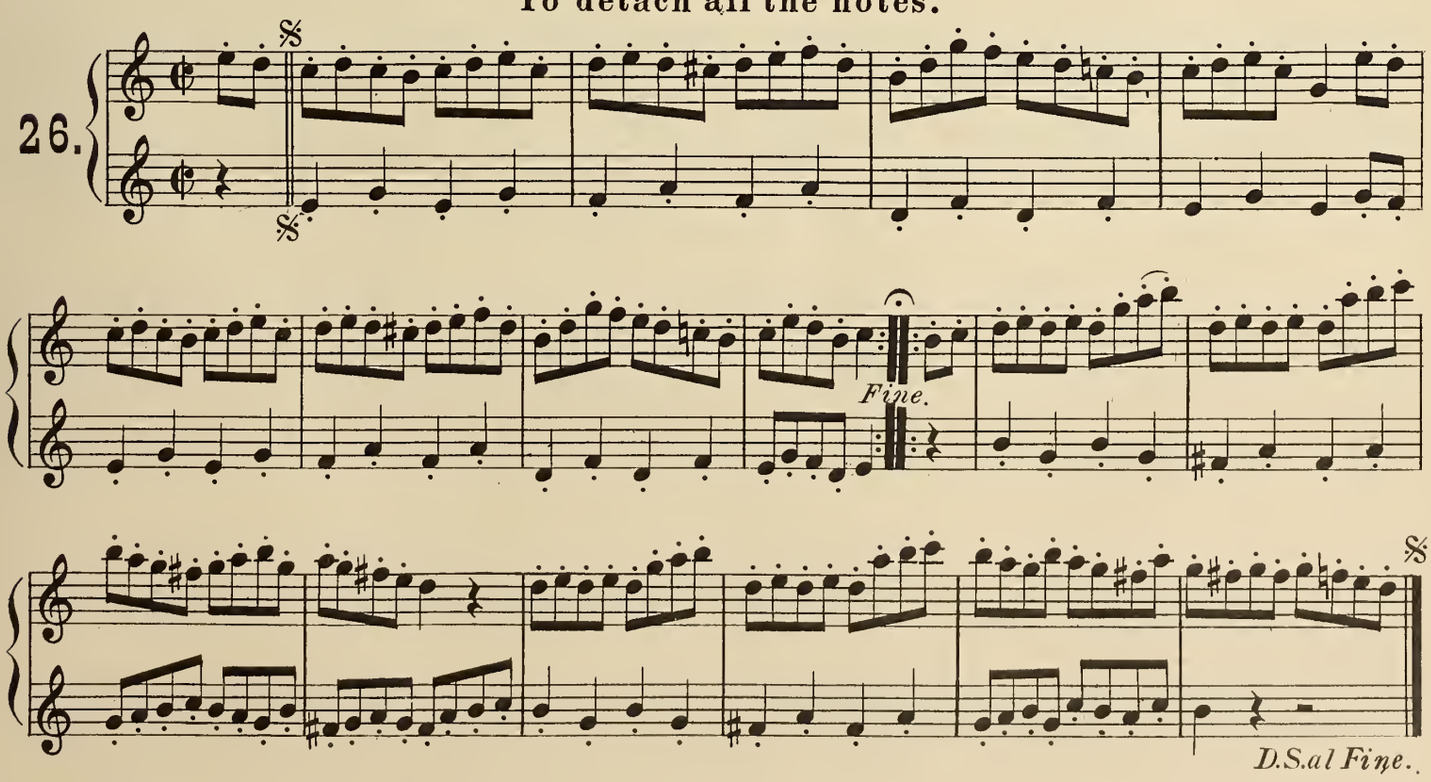
**The half-staccato.**

25.



**To detach all the notes.**

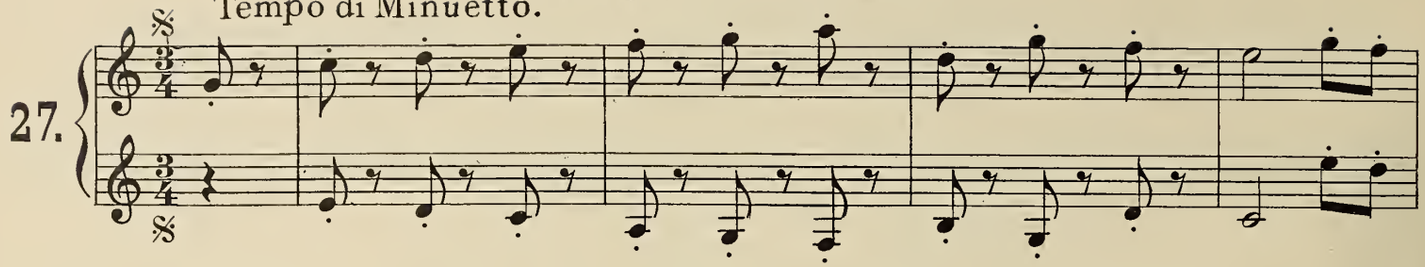
26.

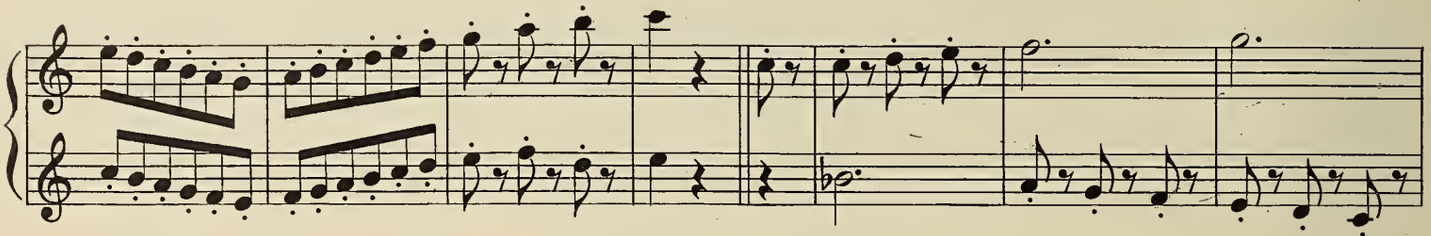


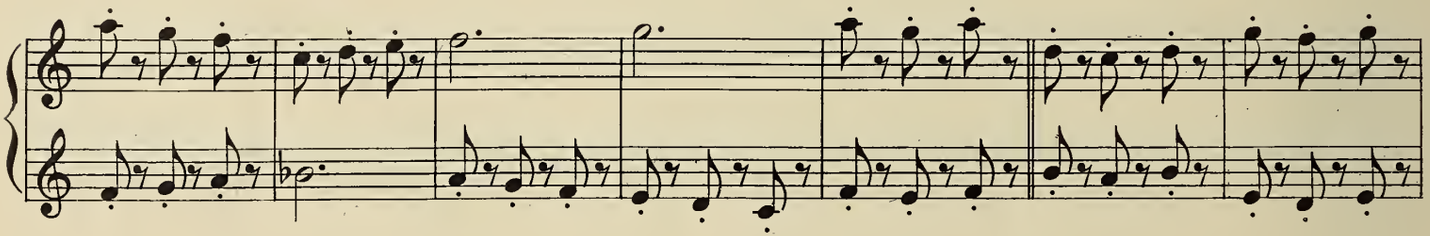
**Strongly detached notes.**

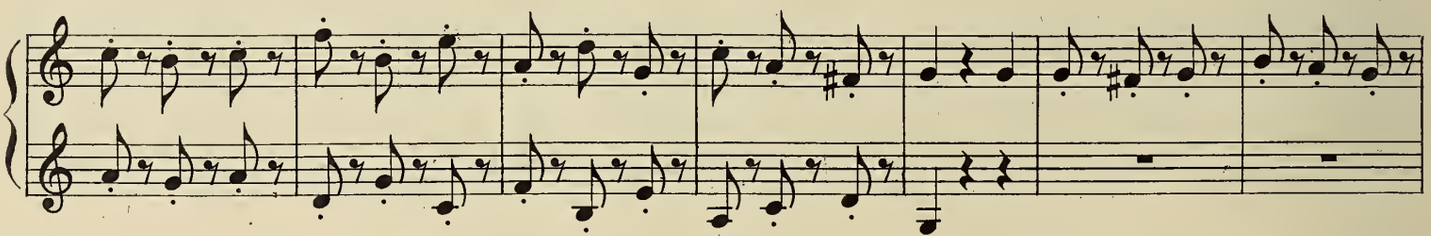
Tempo di Minuetto.

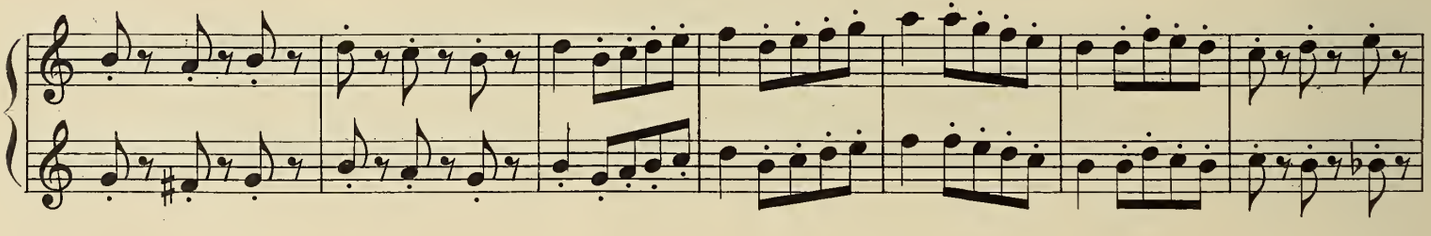
27.

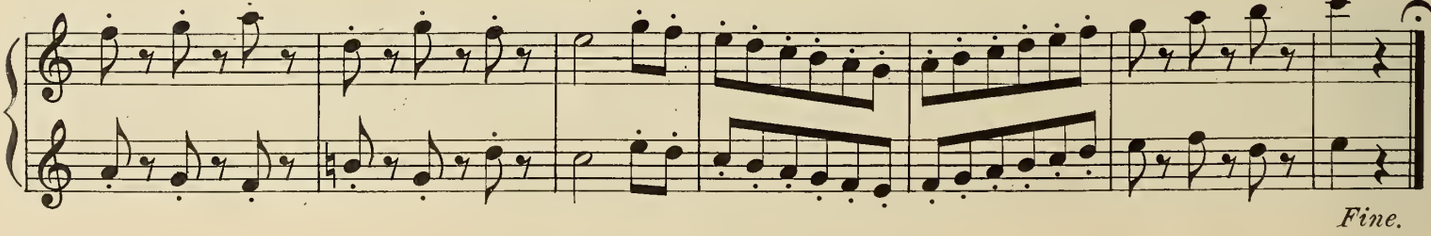






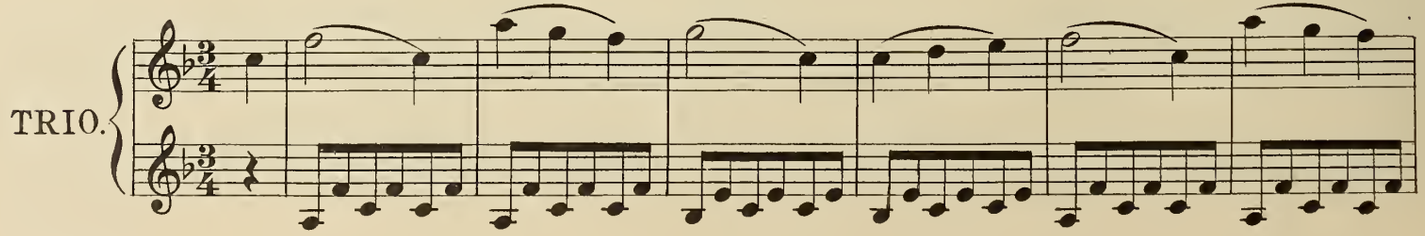


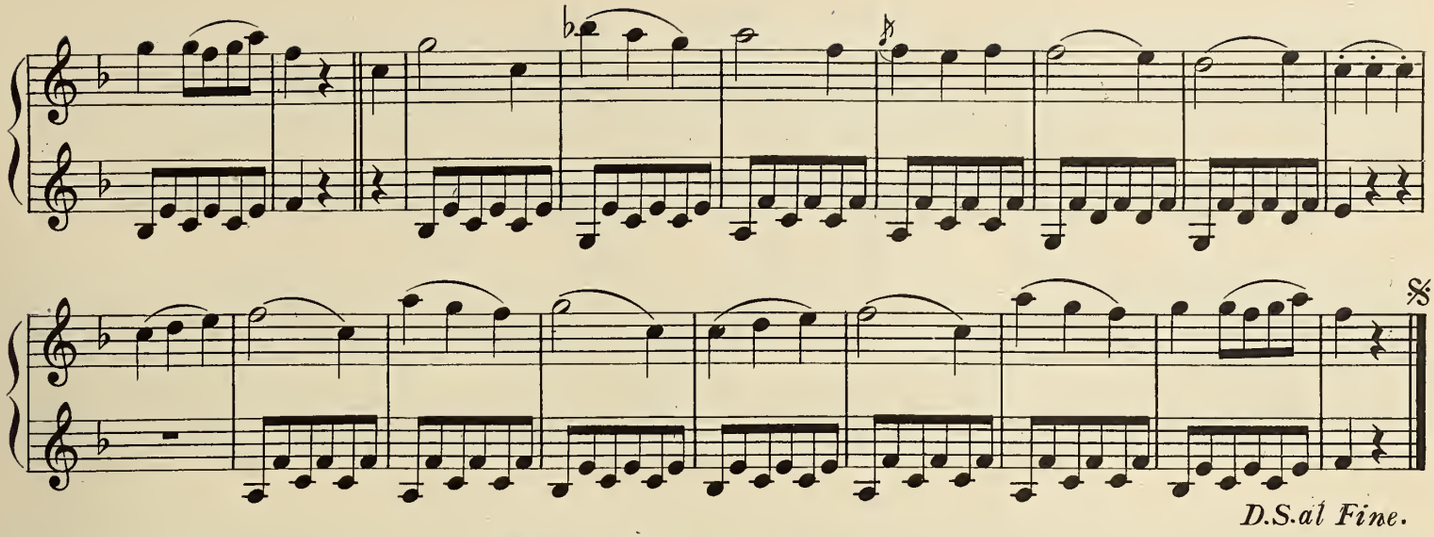




*Fine.*

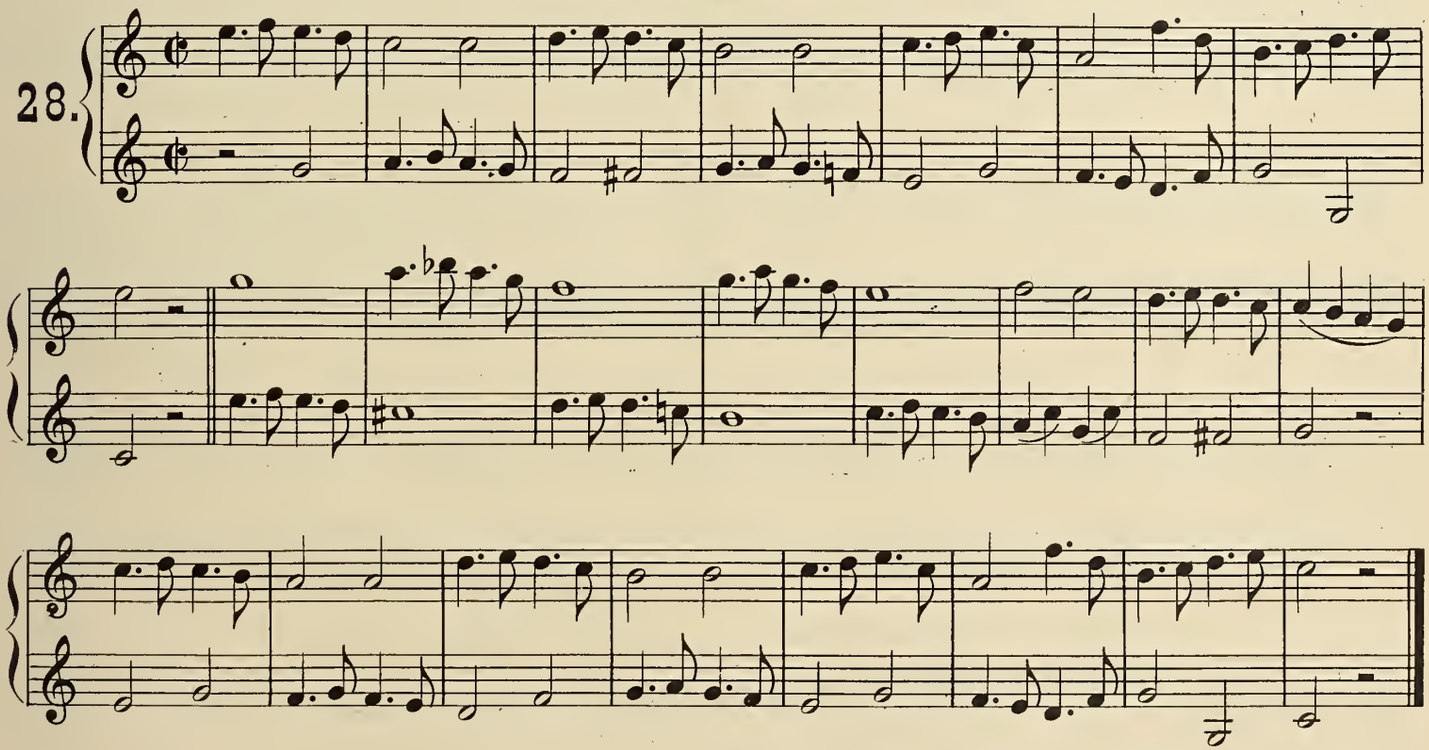
TRIO.






**Dotted Quarter notes.**

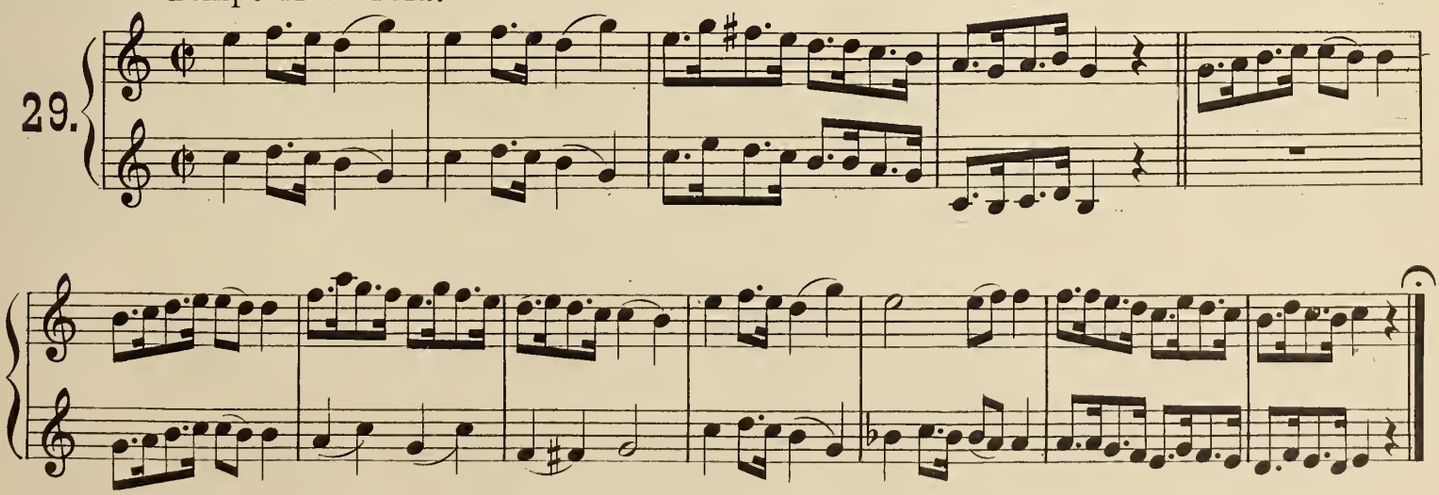
28.



Tempo di Marcia.

**Dotted Eighth notes.**

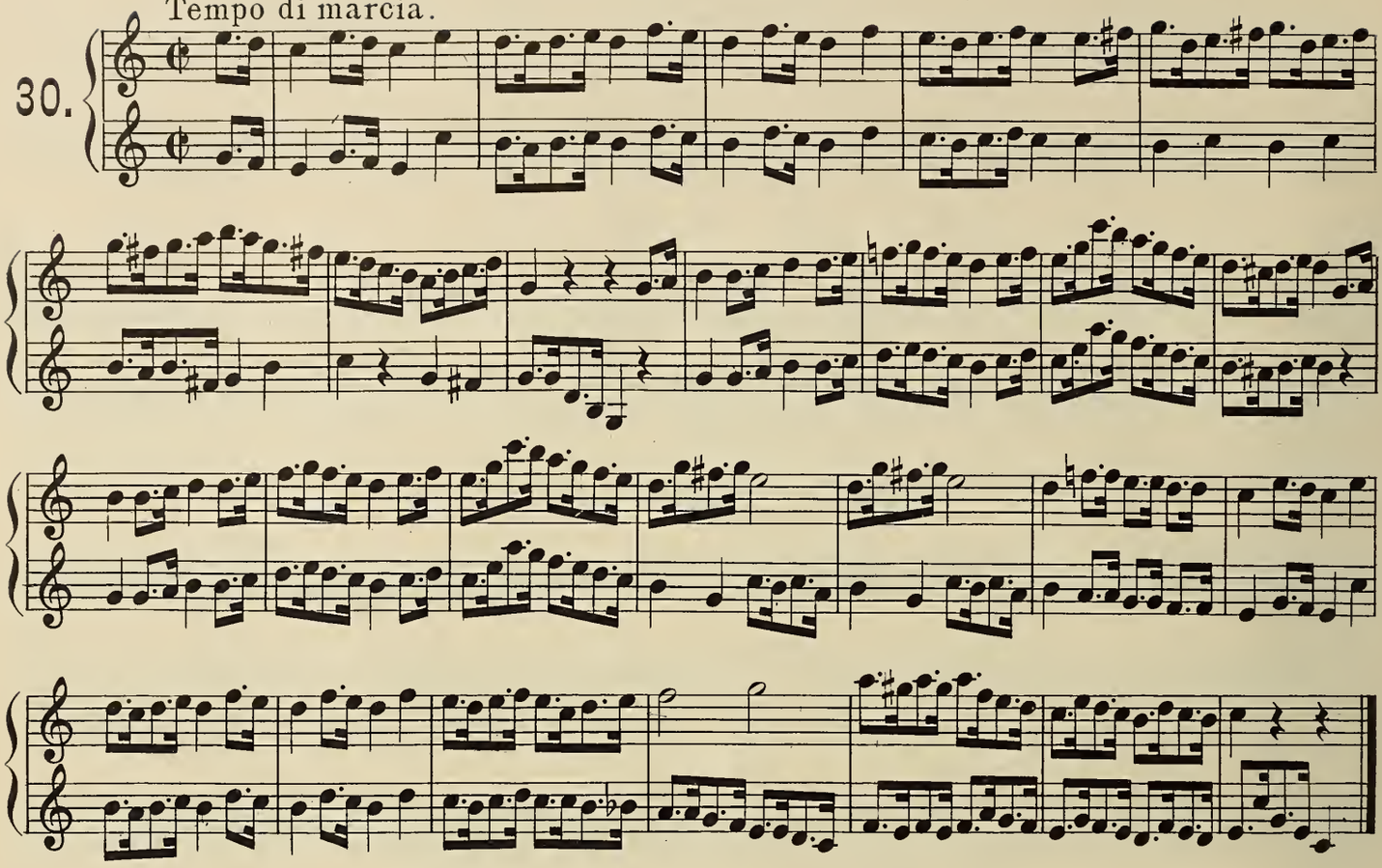
29.



## The same Exercise.

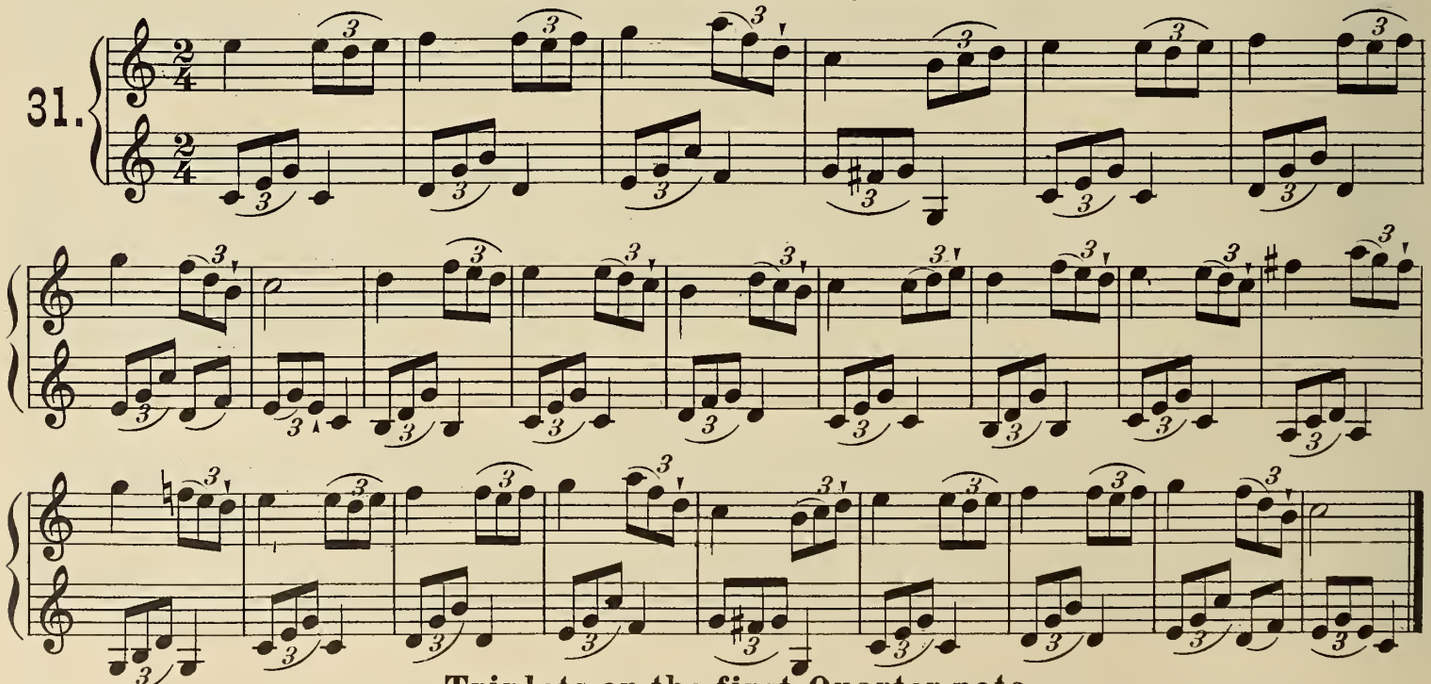
Tempo di marcia.

30.



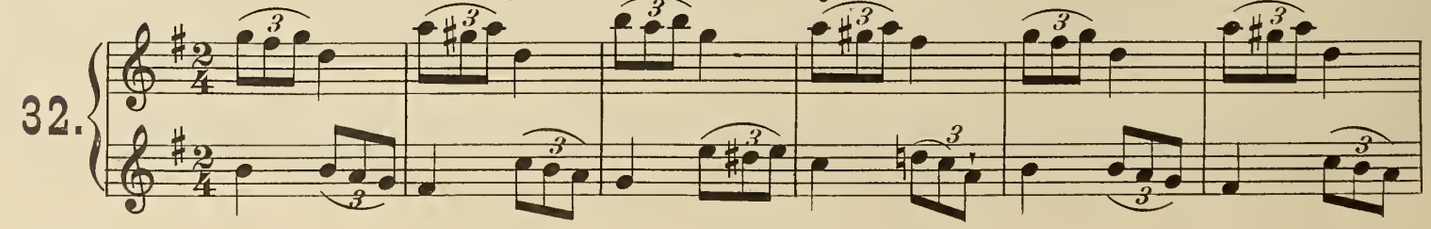
### Triplets on the second Quarter note.

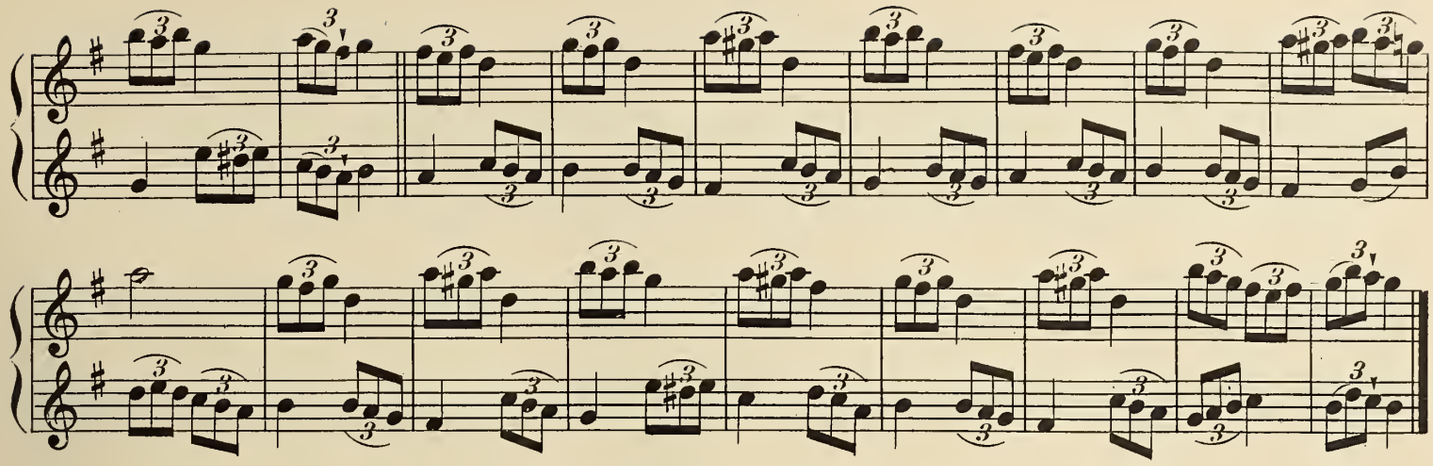
31.



### Triplets on the first Quarter note.

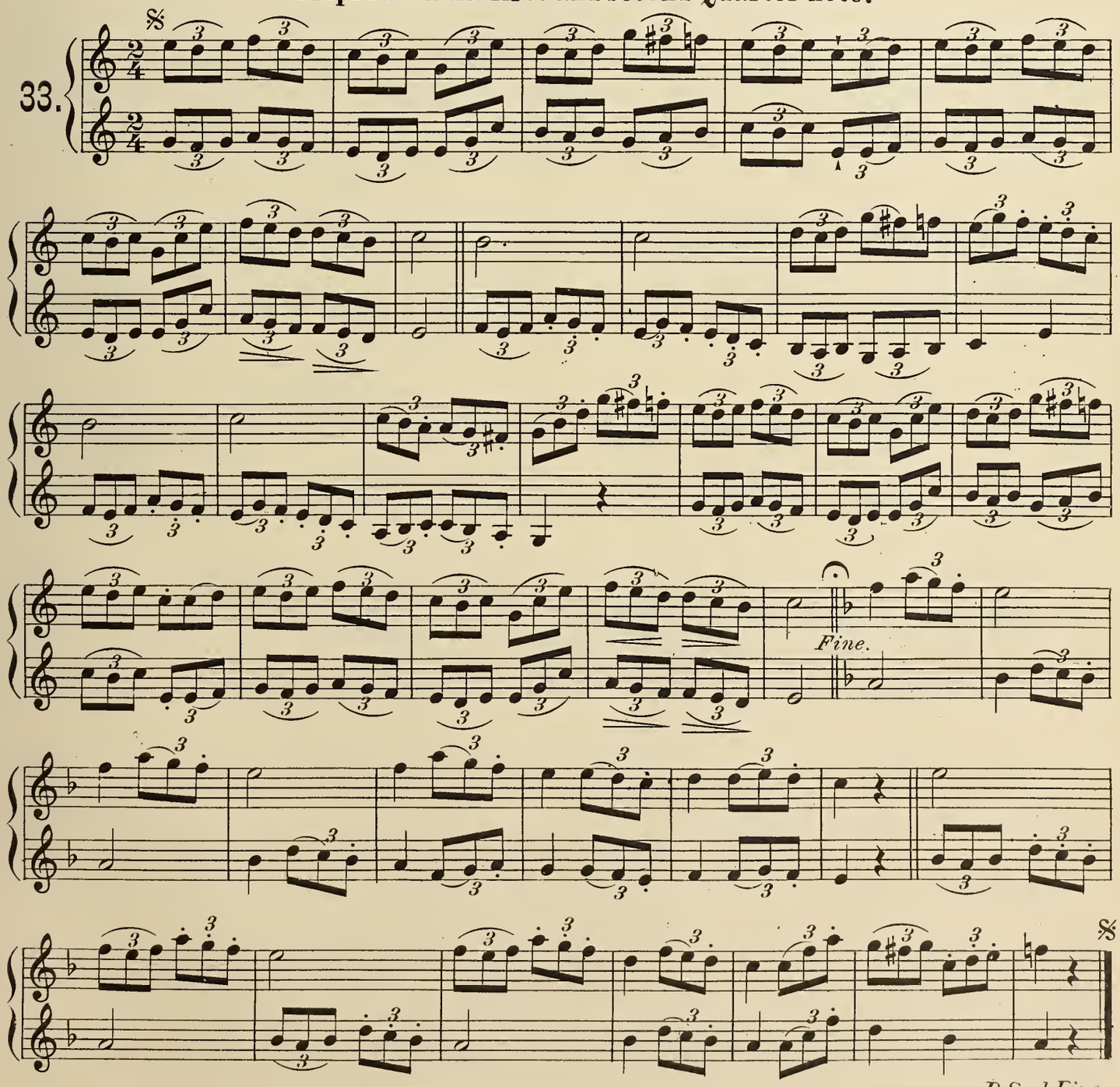
32.





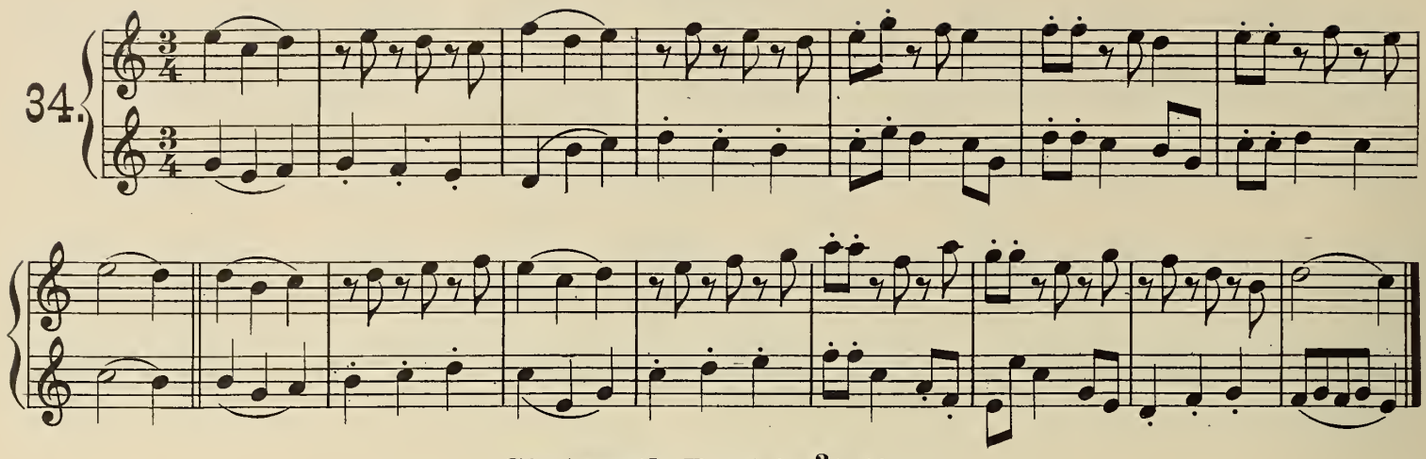
**Triplets on the first and second Quarter note.**

33.



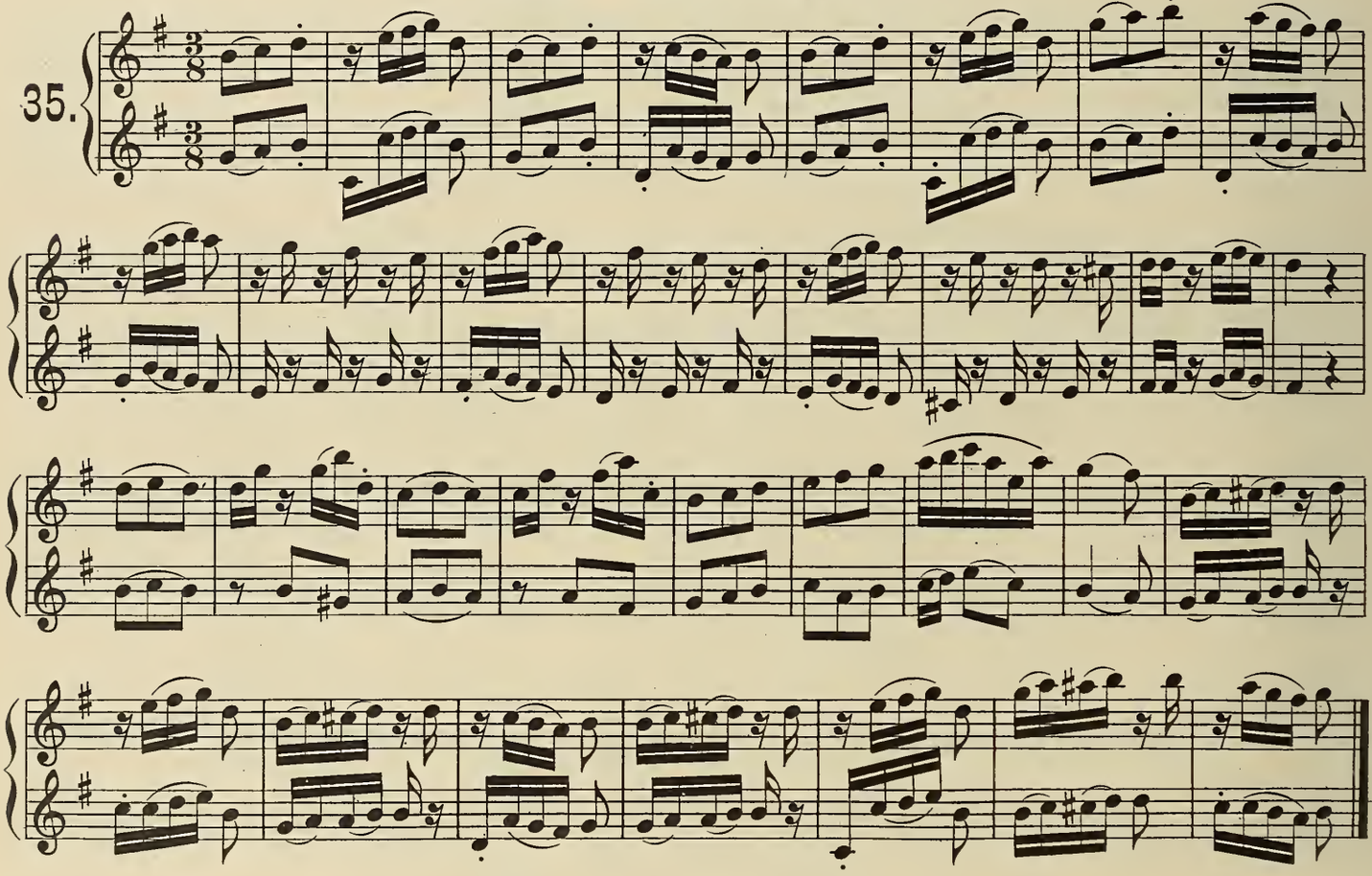
## Eighth Rest.

34.



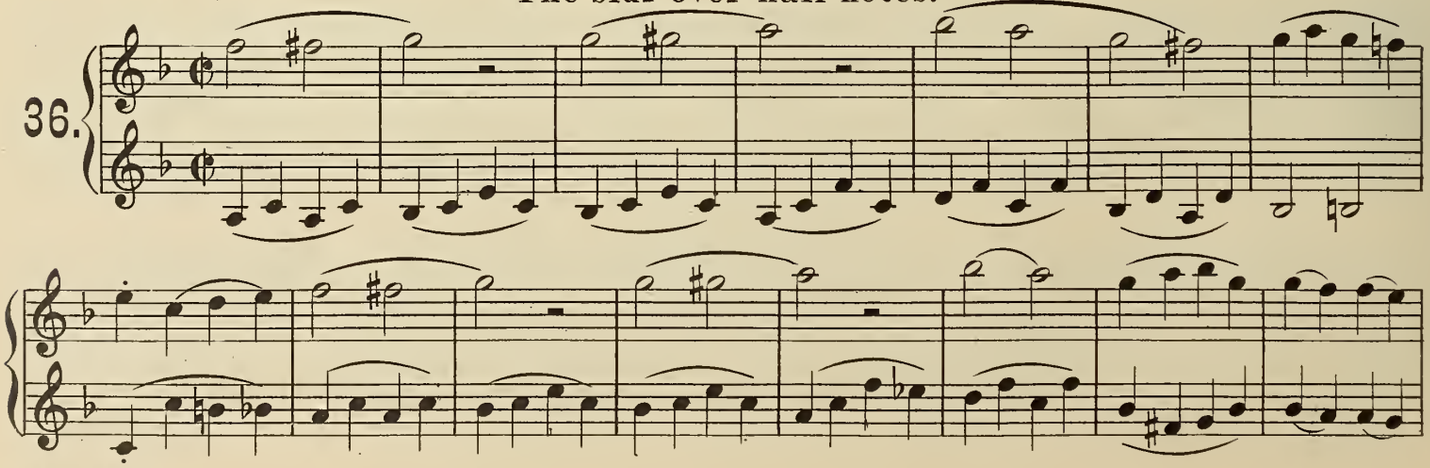
## Sixteenth Rest in $\frac{3}{8}$ time.

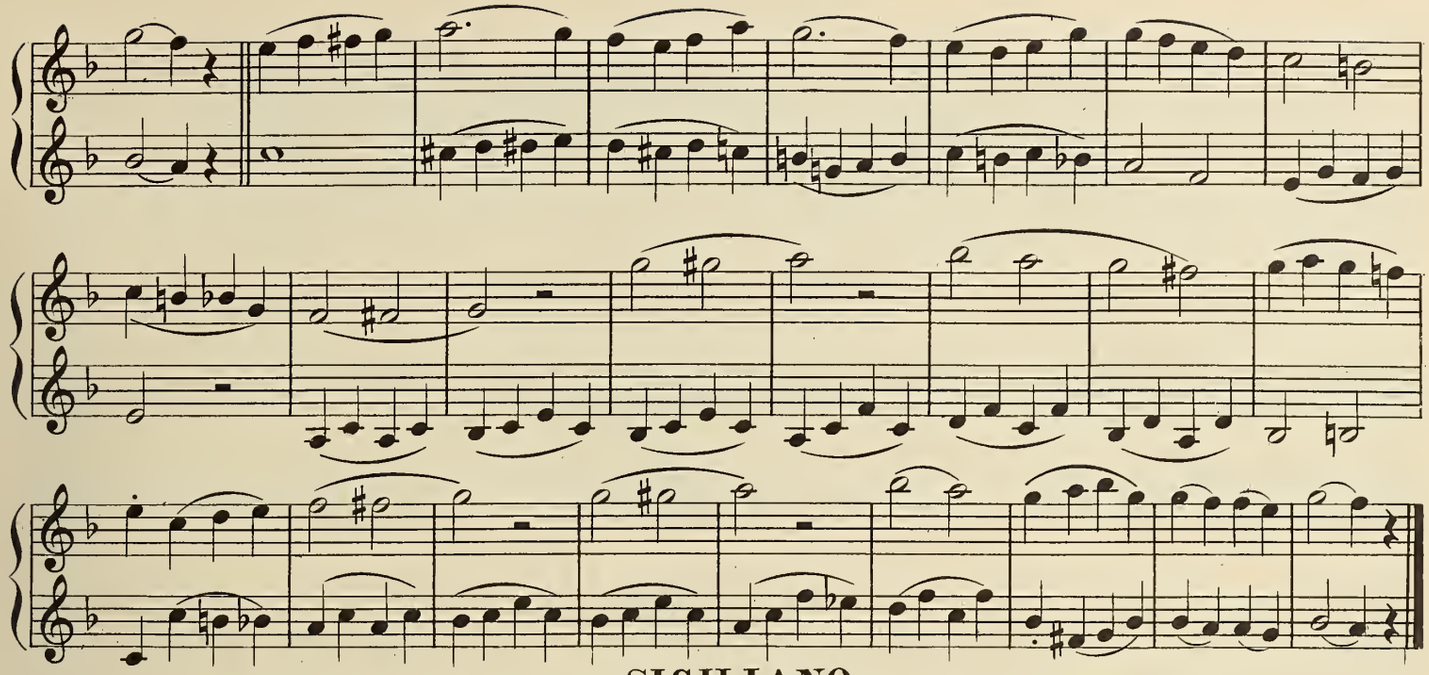
35.



## The slur over half notes.

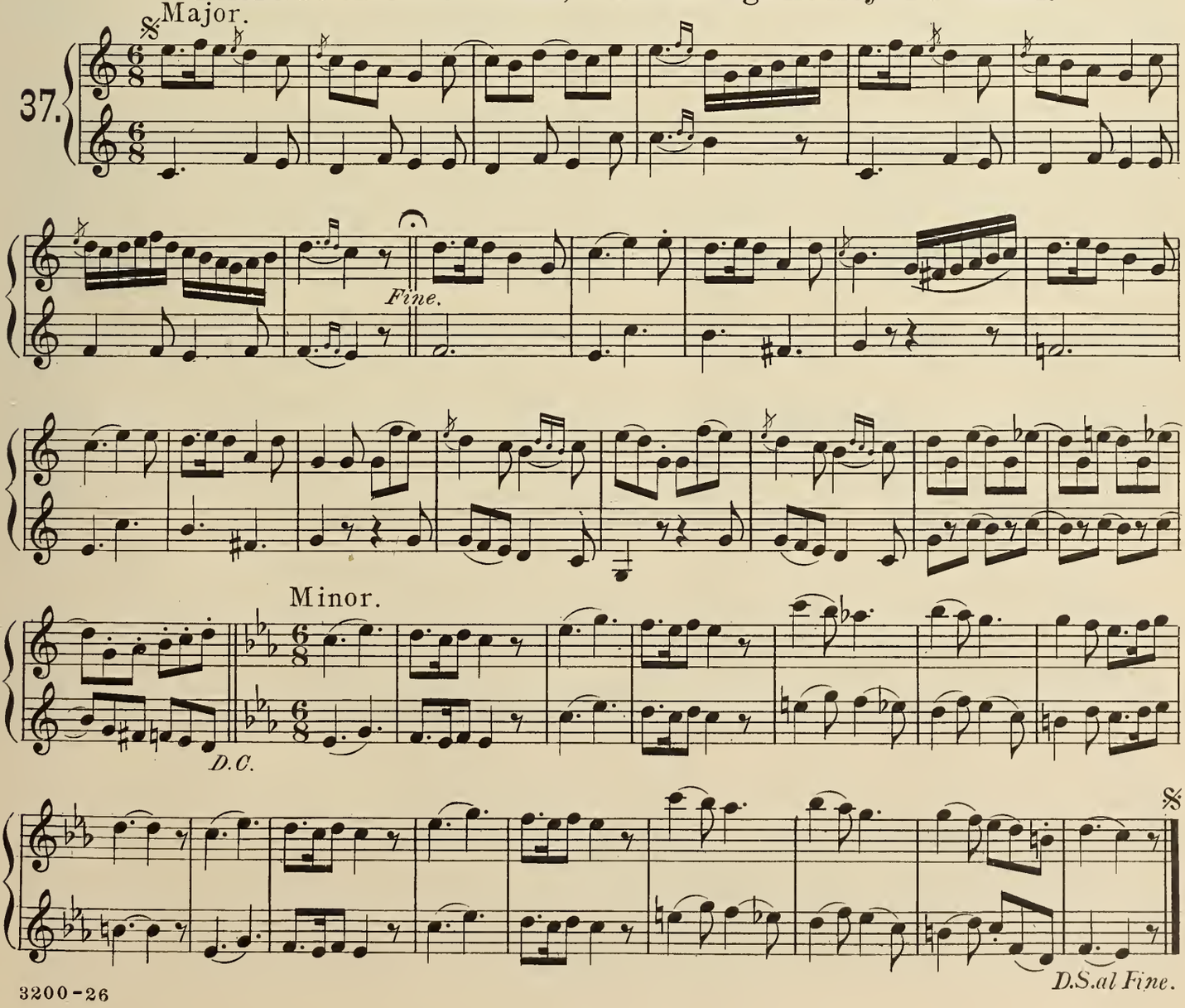
36.





## SICILIANO.

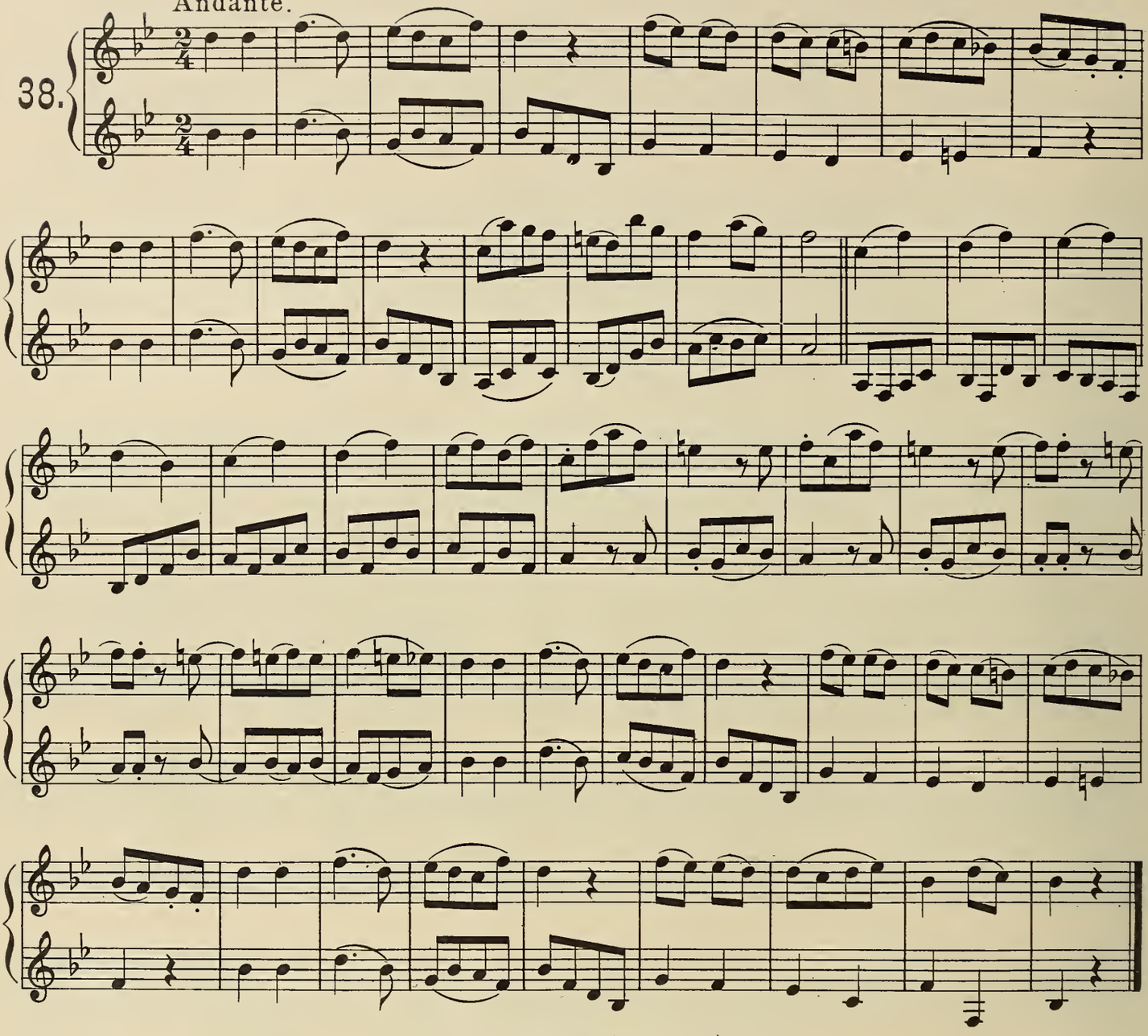
**Exercise on Grace notes, introducing the key of C minor.**



## Key of B flat.

Andante.

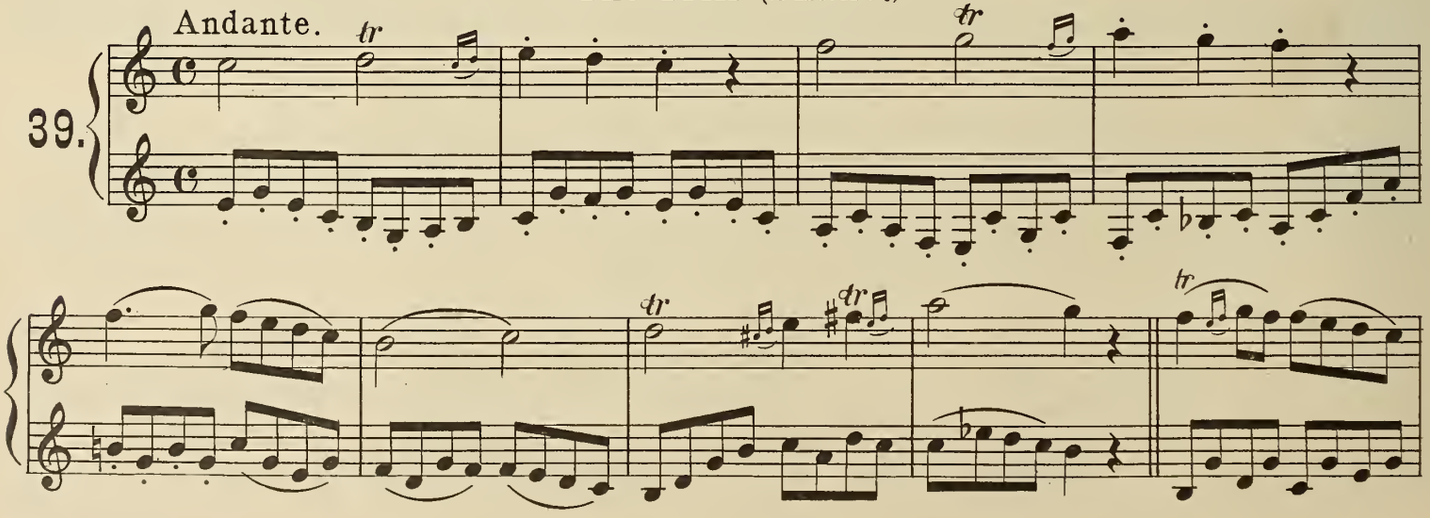
38.

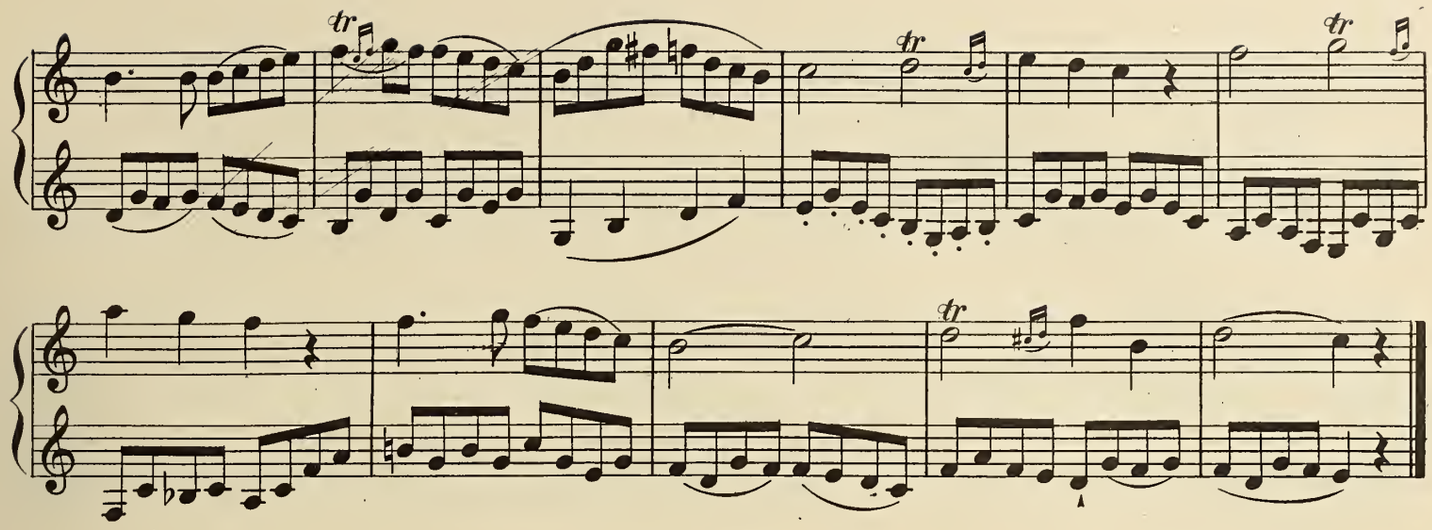


## The Trill (Shake.)

Andante.

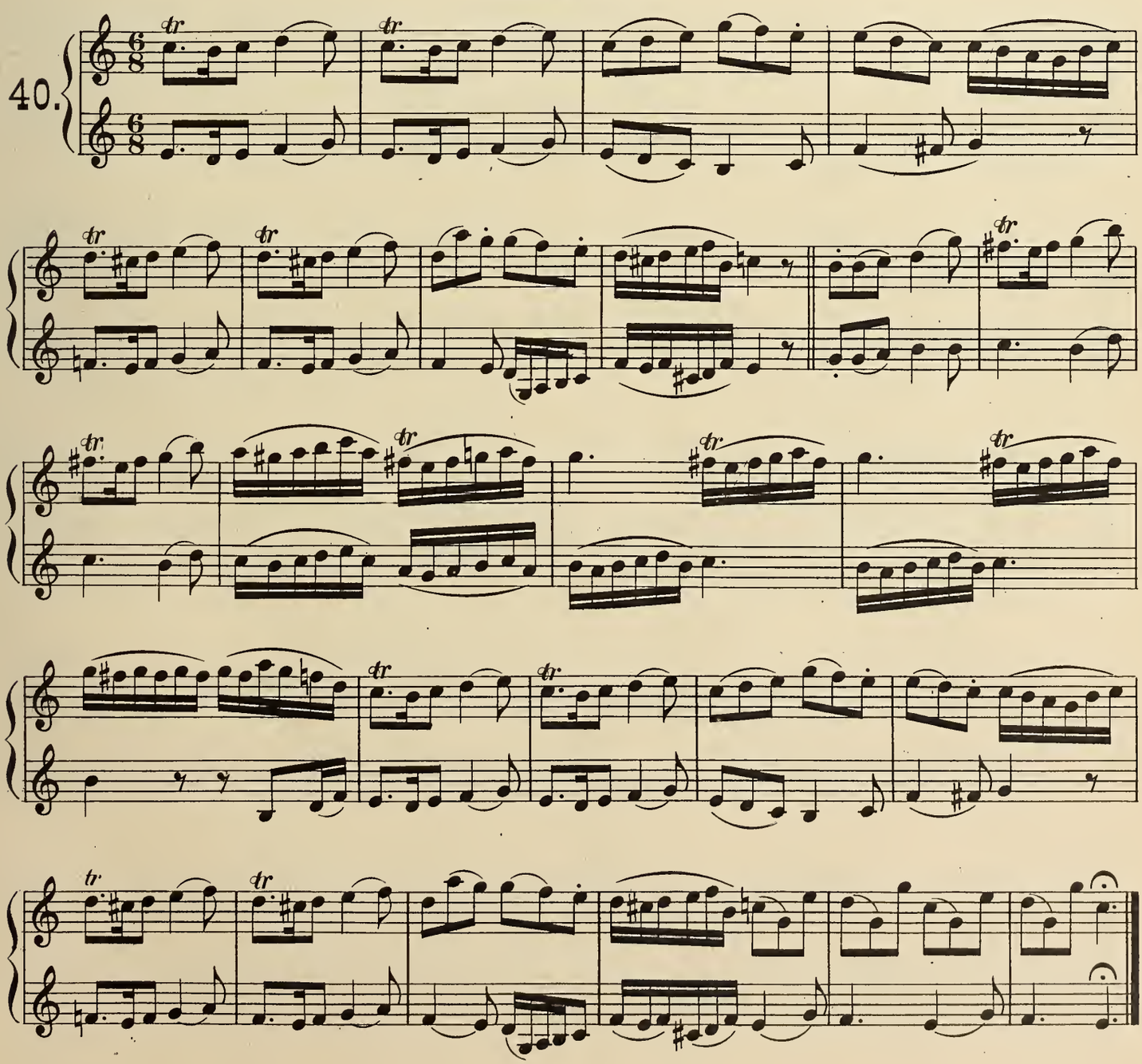
39.





## Short Trill.

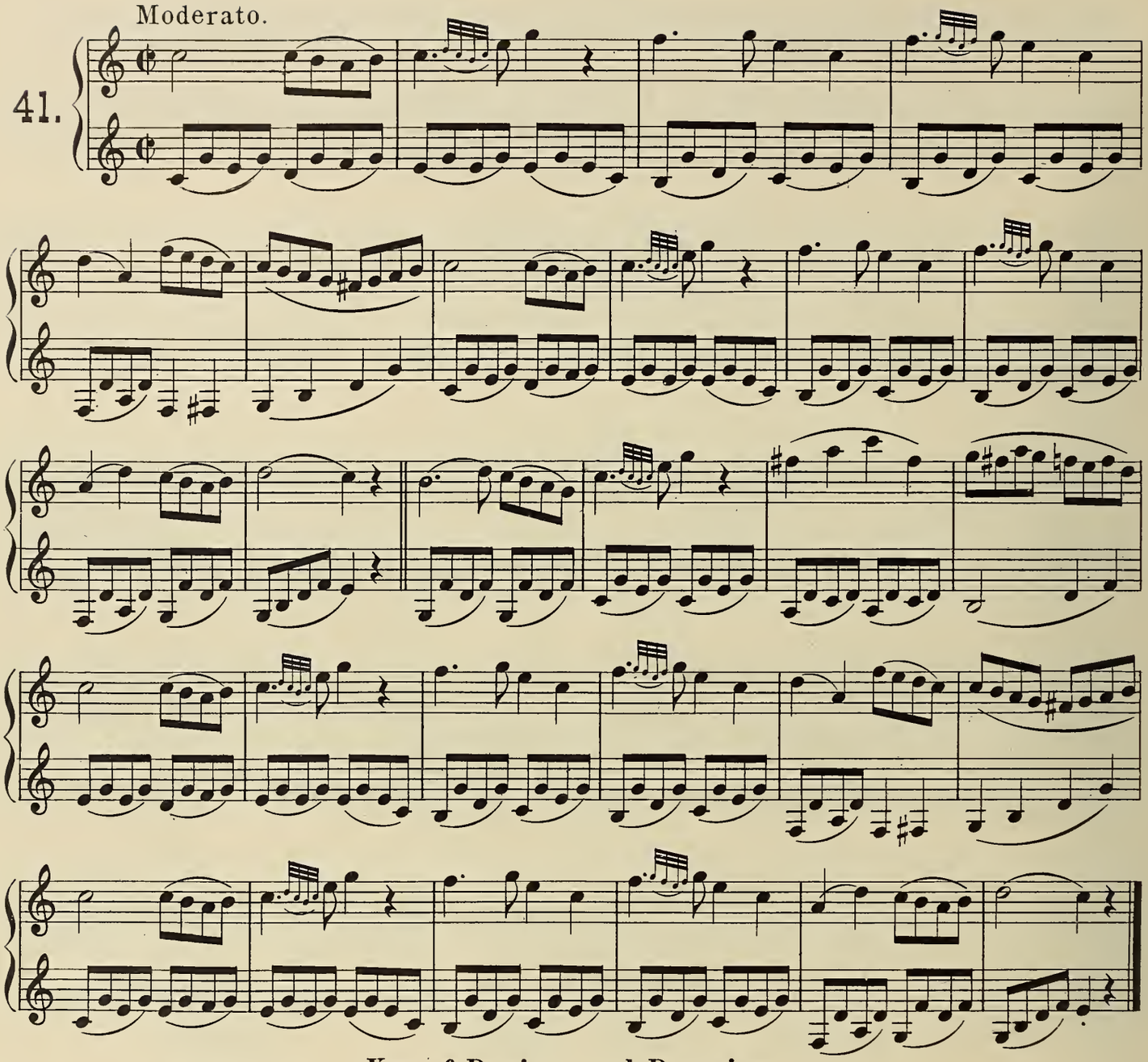
40.



## The Turn.

Moderato.

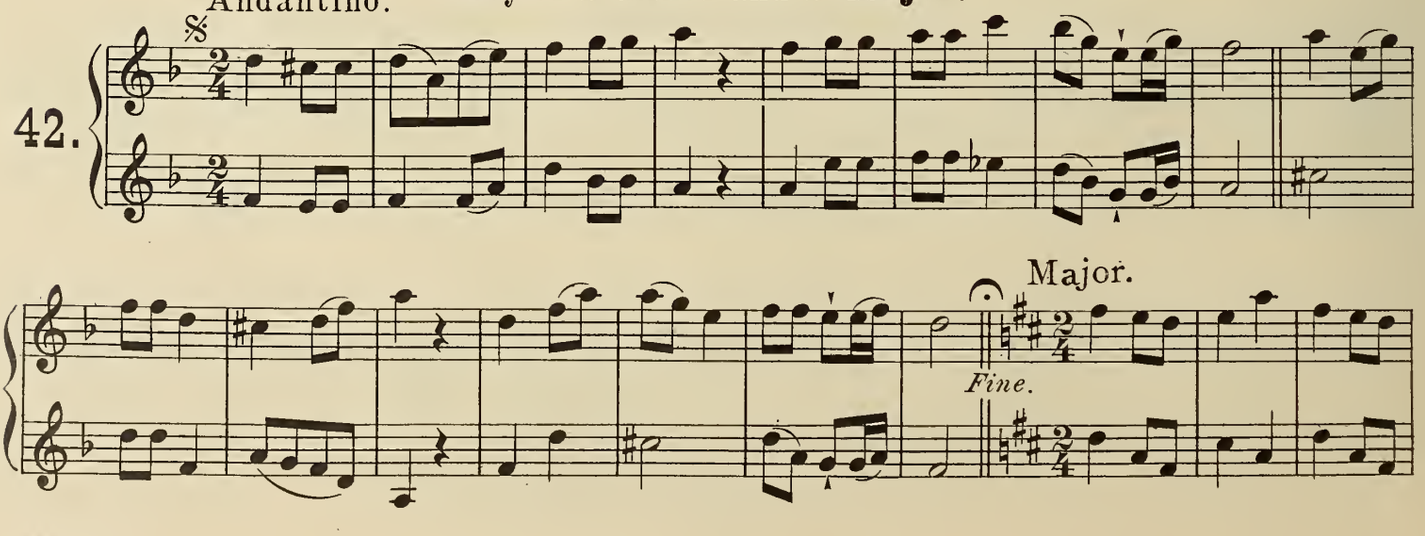
41.

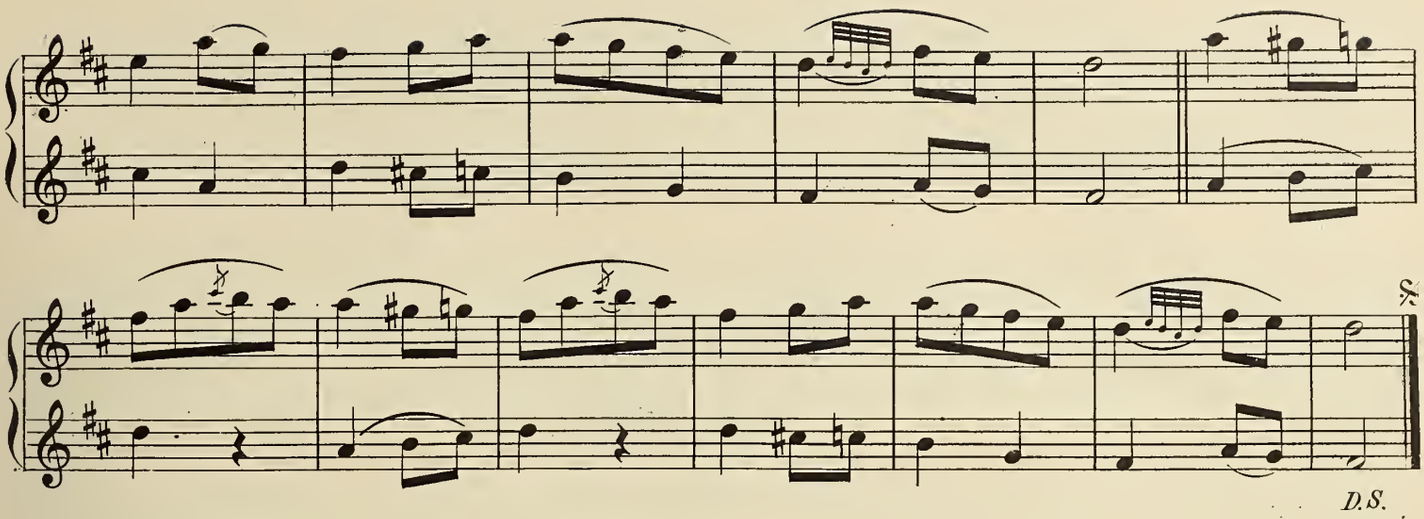


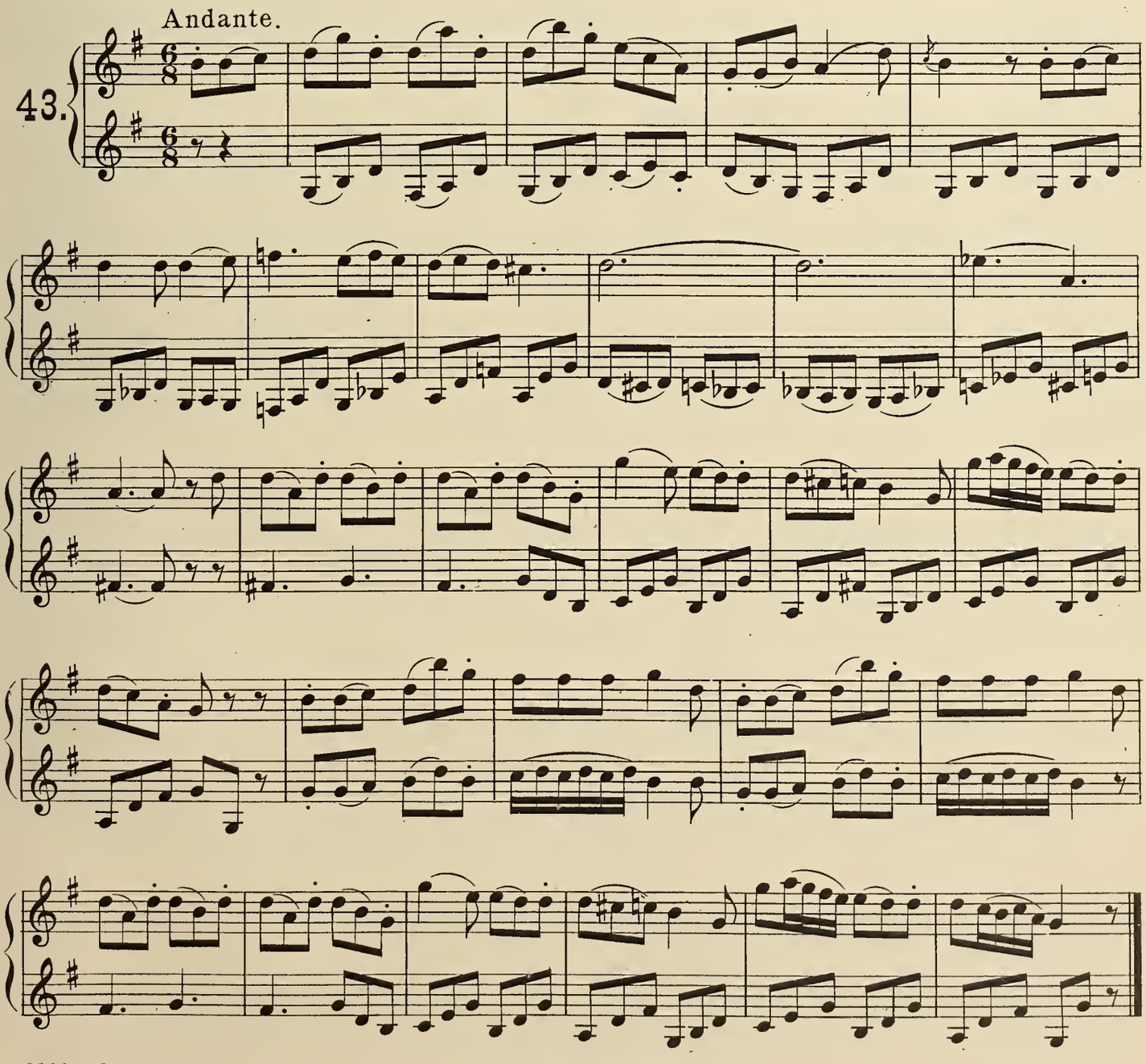
Andantino.

Key of D minor and D major.

42.

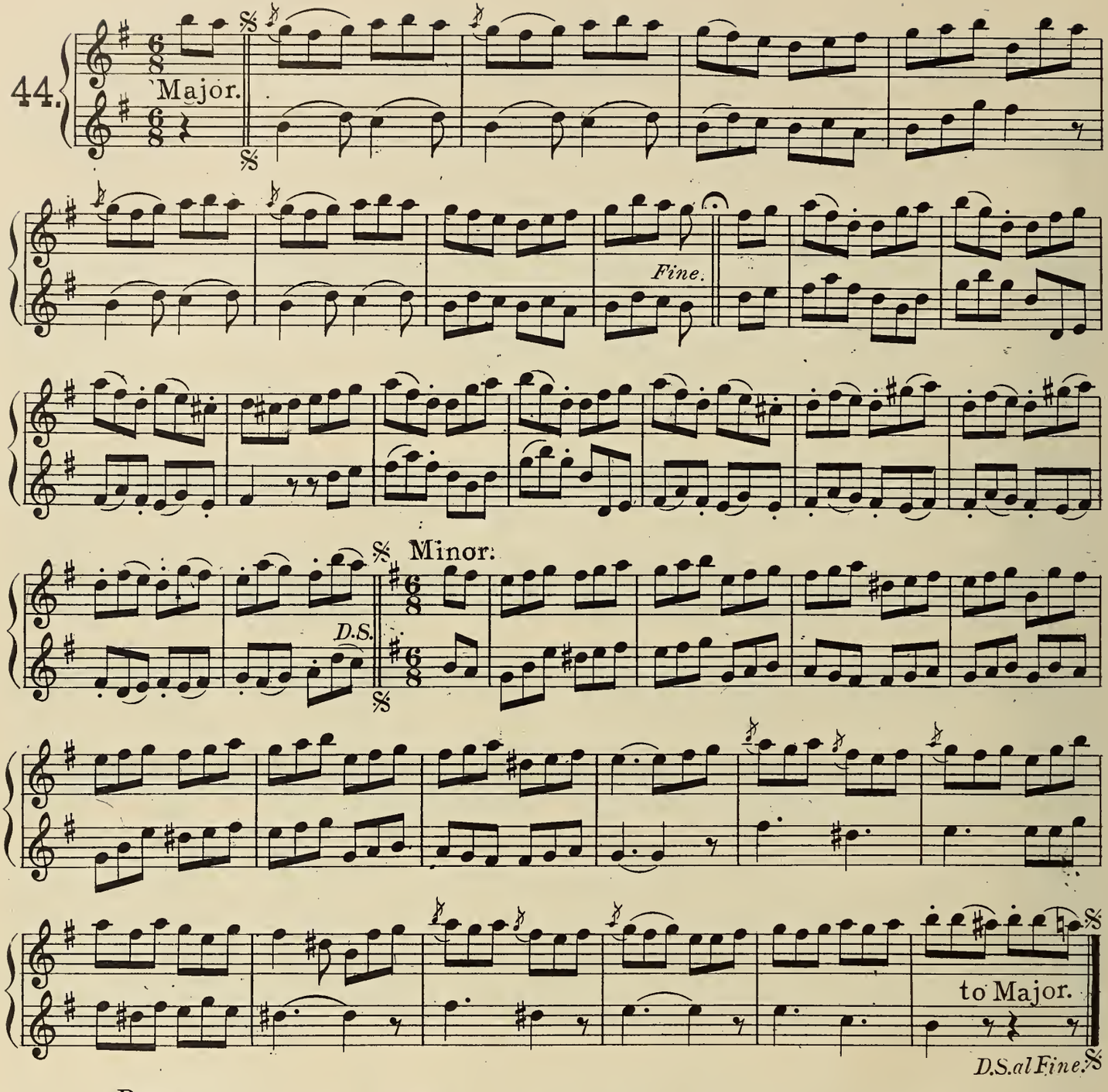



D.S.


Andante.
43.

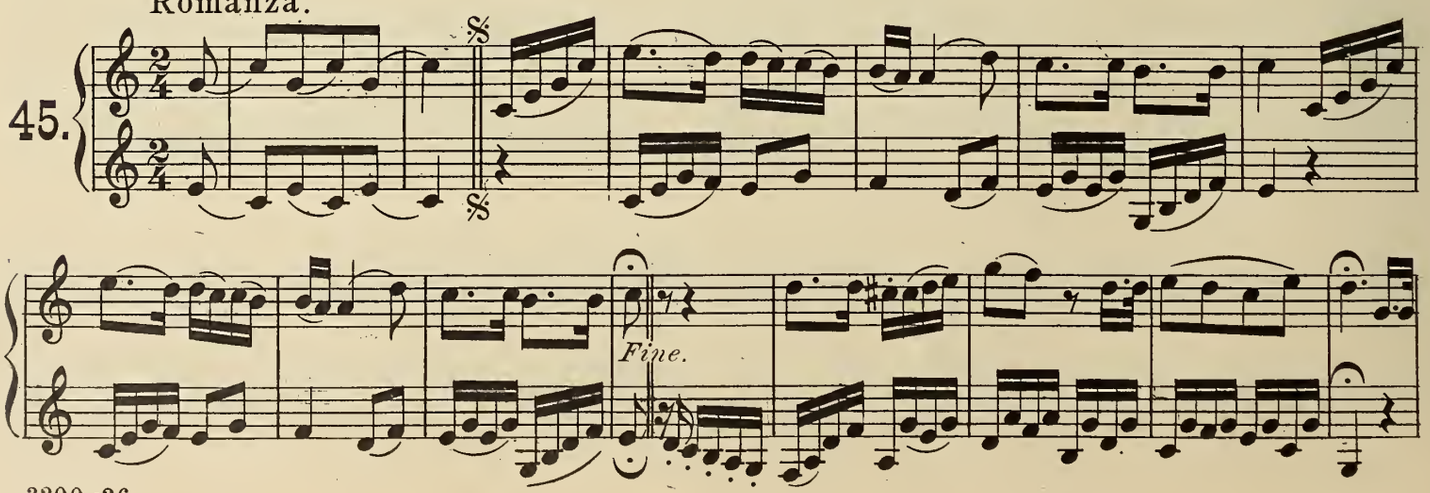
Rondo form.

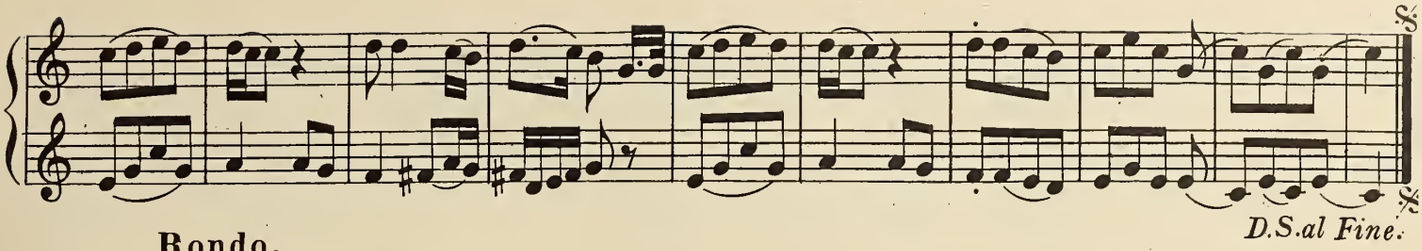
44.




Romanza.

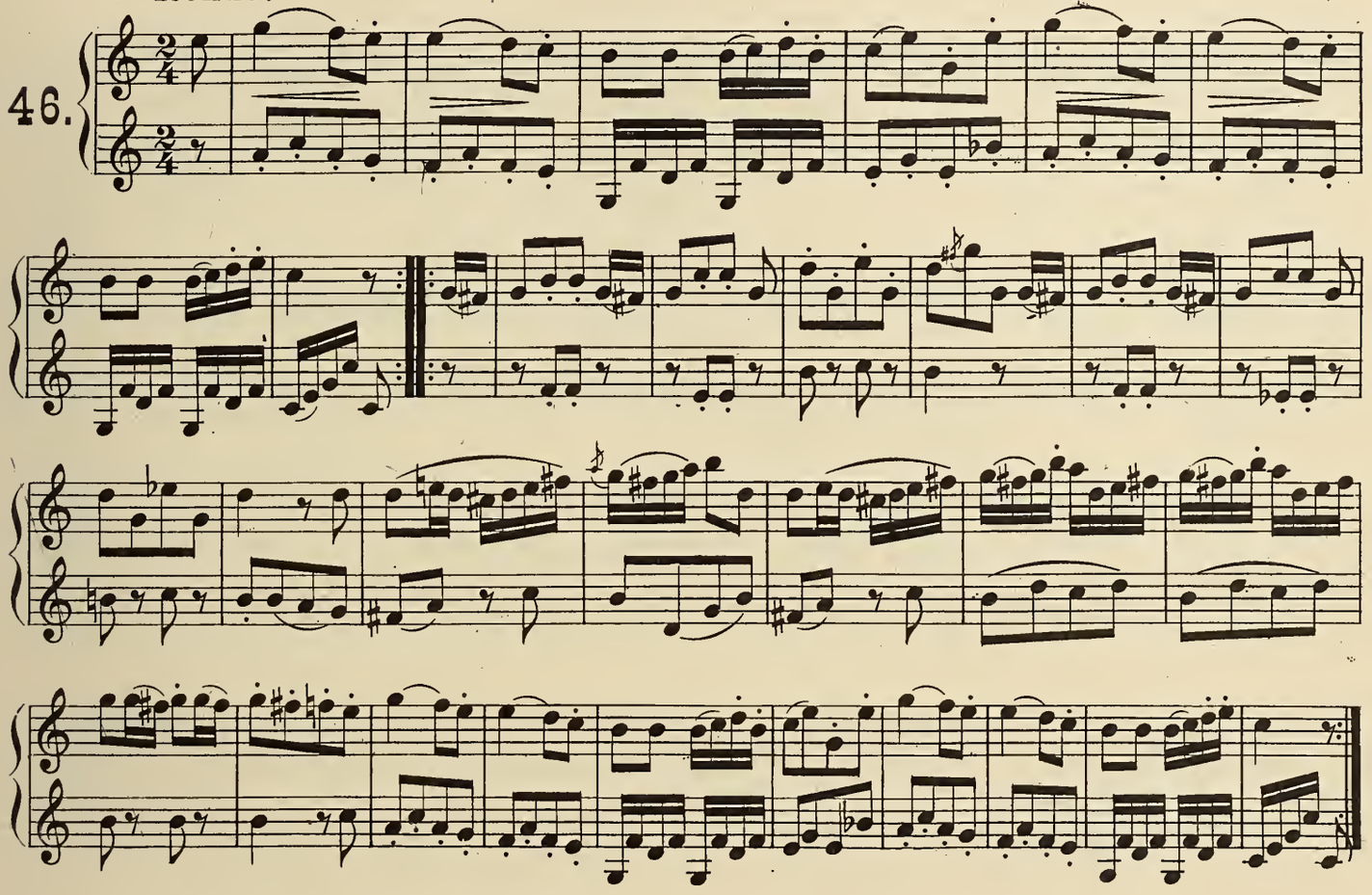
45.





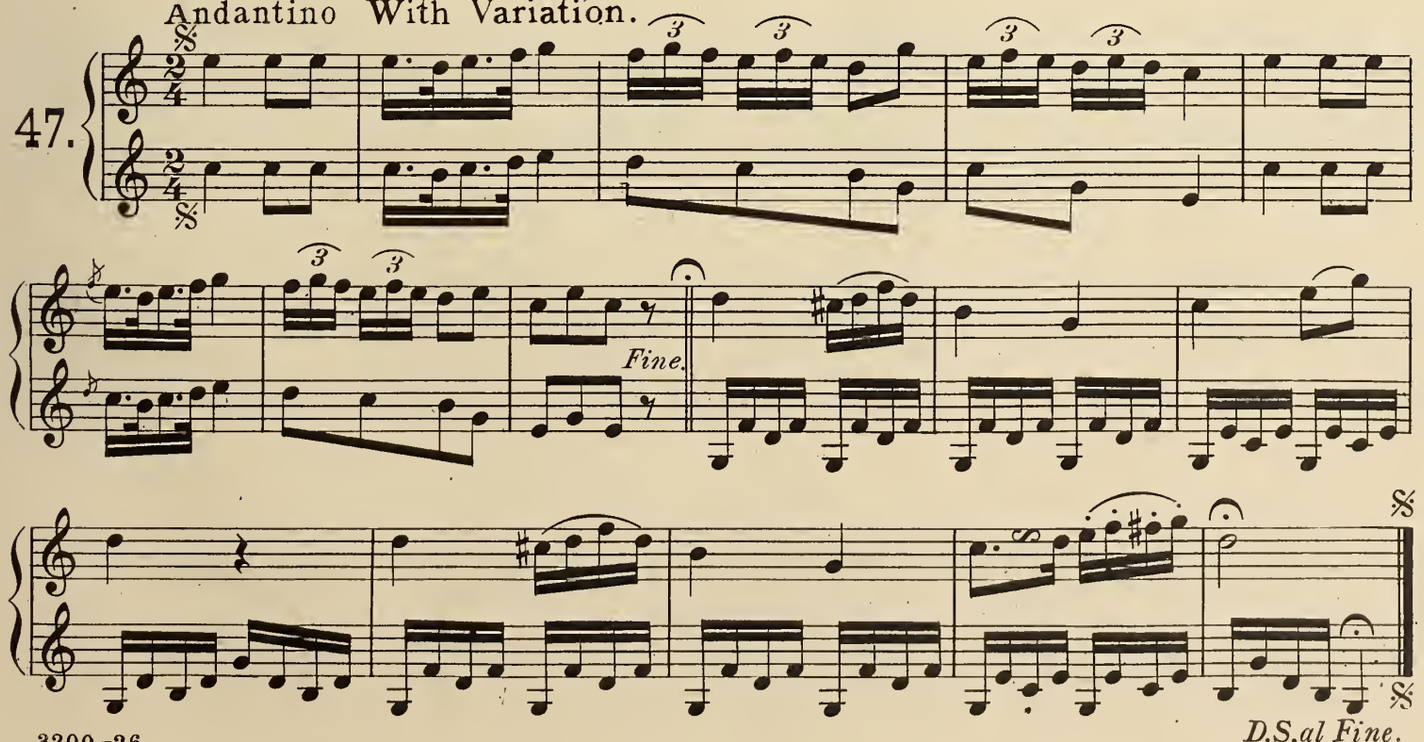

Rondo.

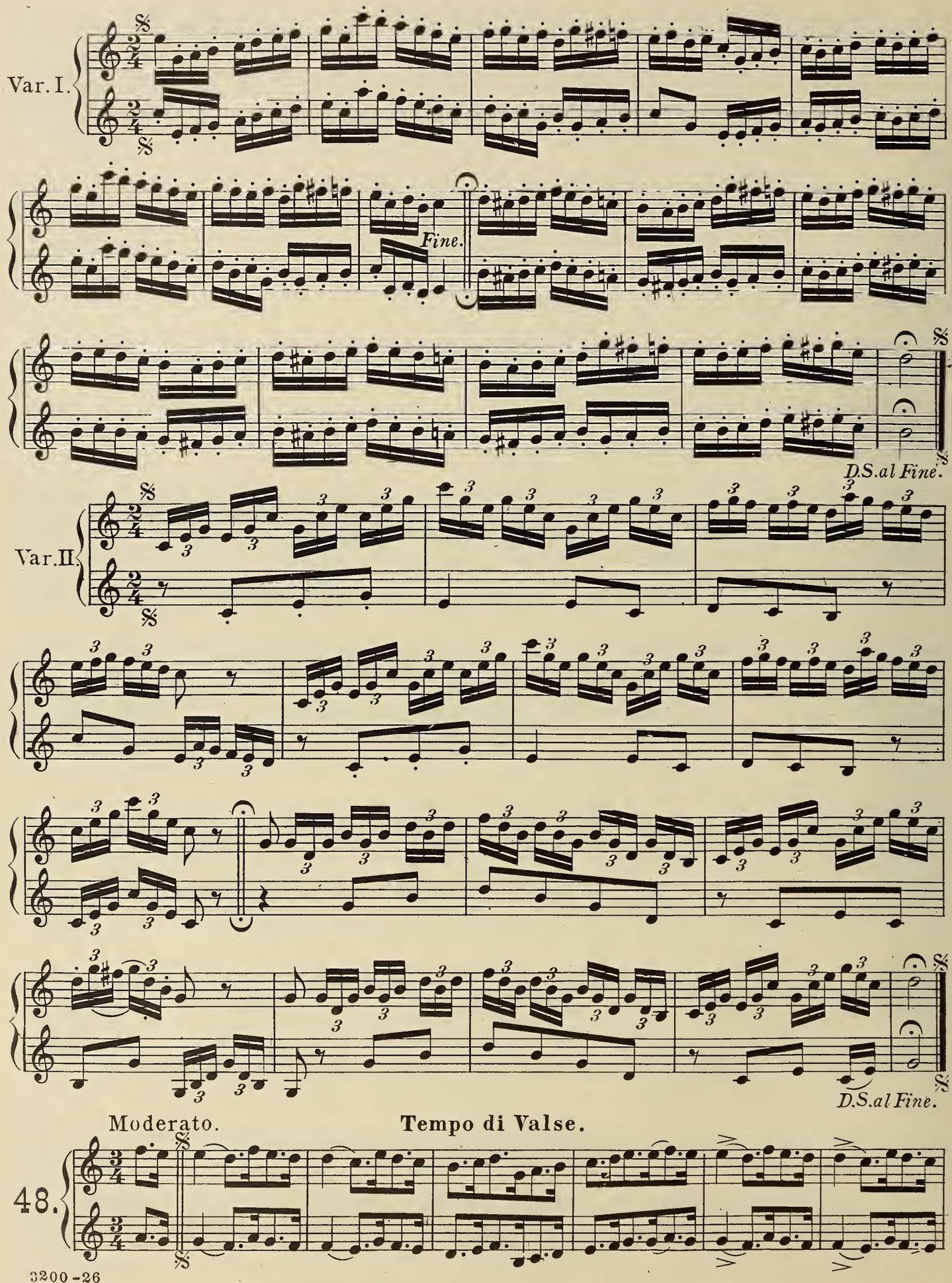
46.

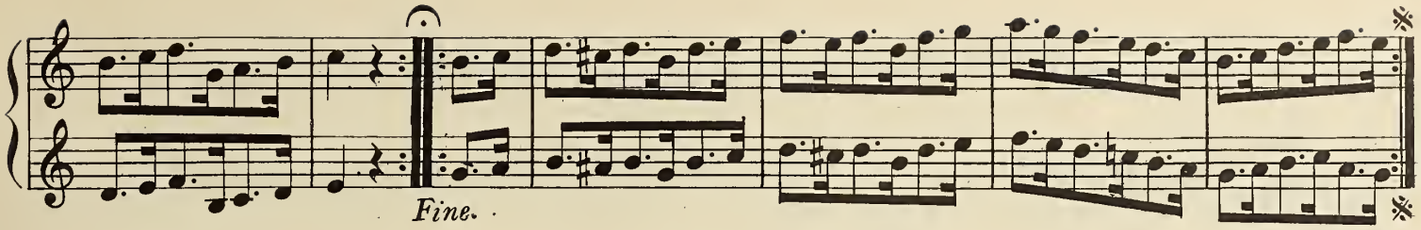


Andantino With Variation.

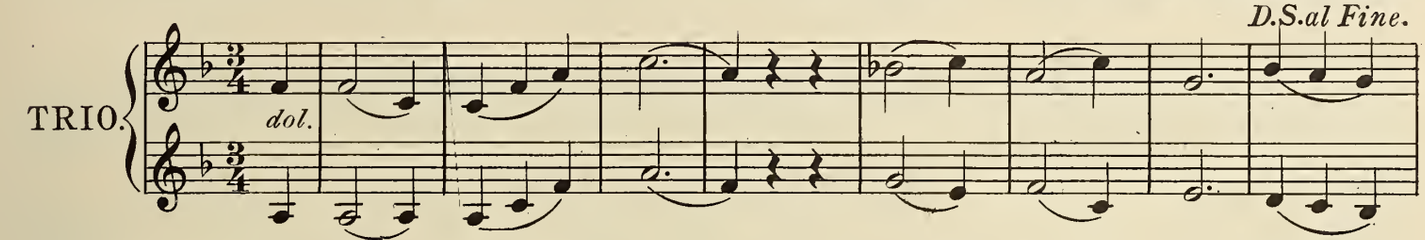
47.

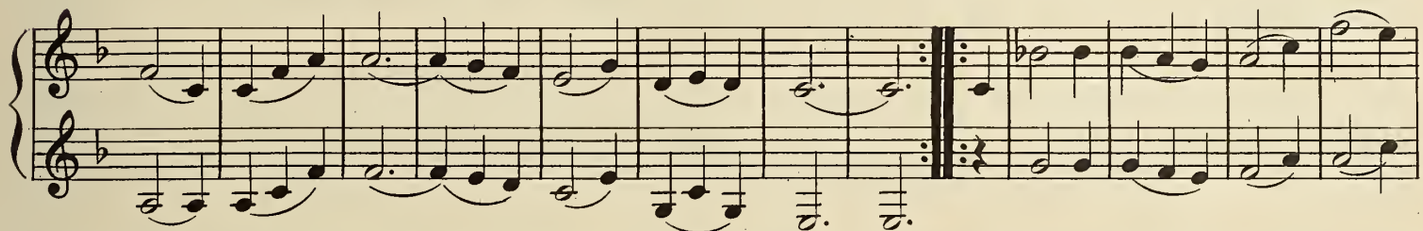


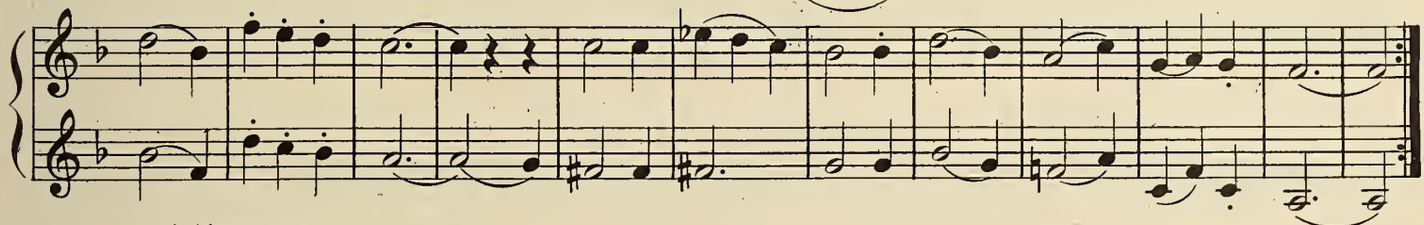

Var. I.
Fine.
D.S.al Fine.
Var. II.
D.S.al Fine.
Moderato.
Tempo di Valse.
48.




TRIO.

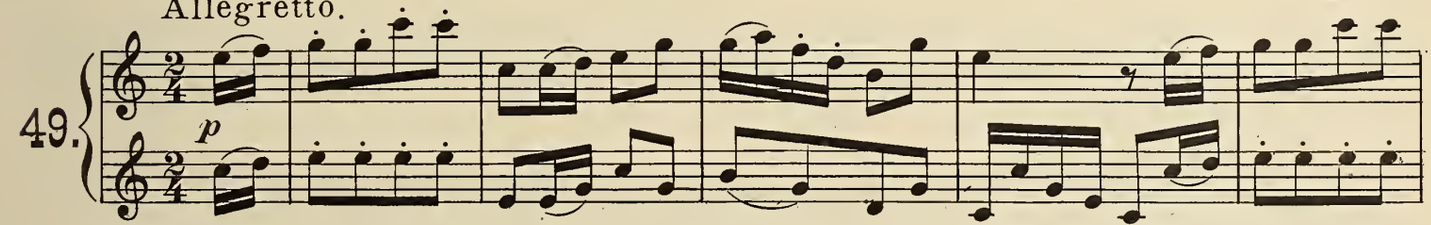


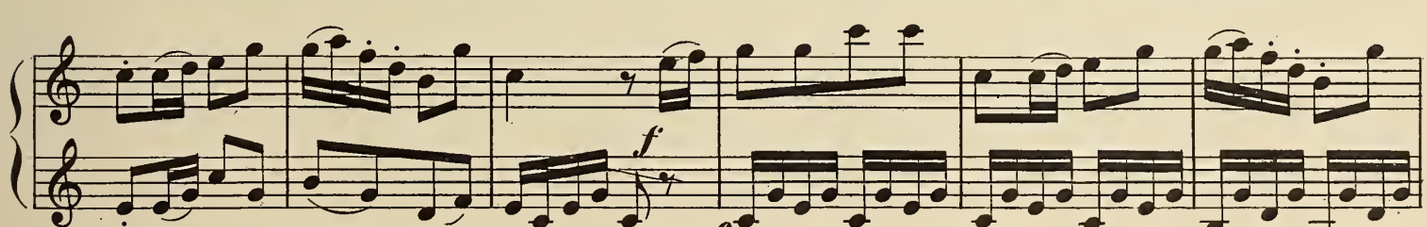



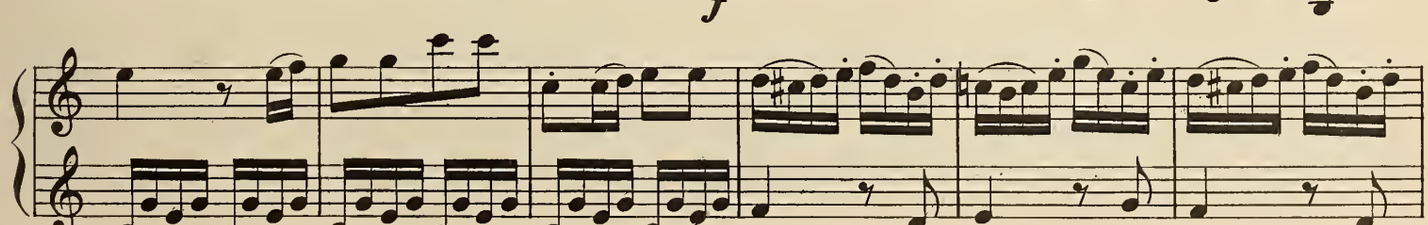


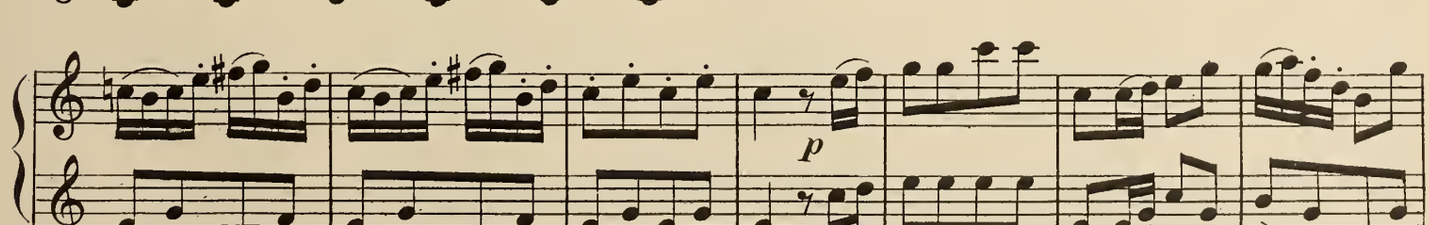
Allegretto.

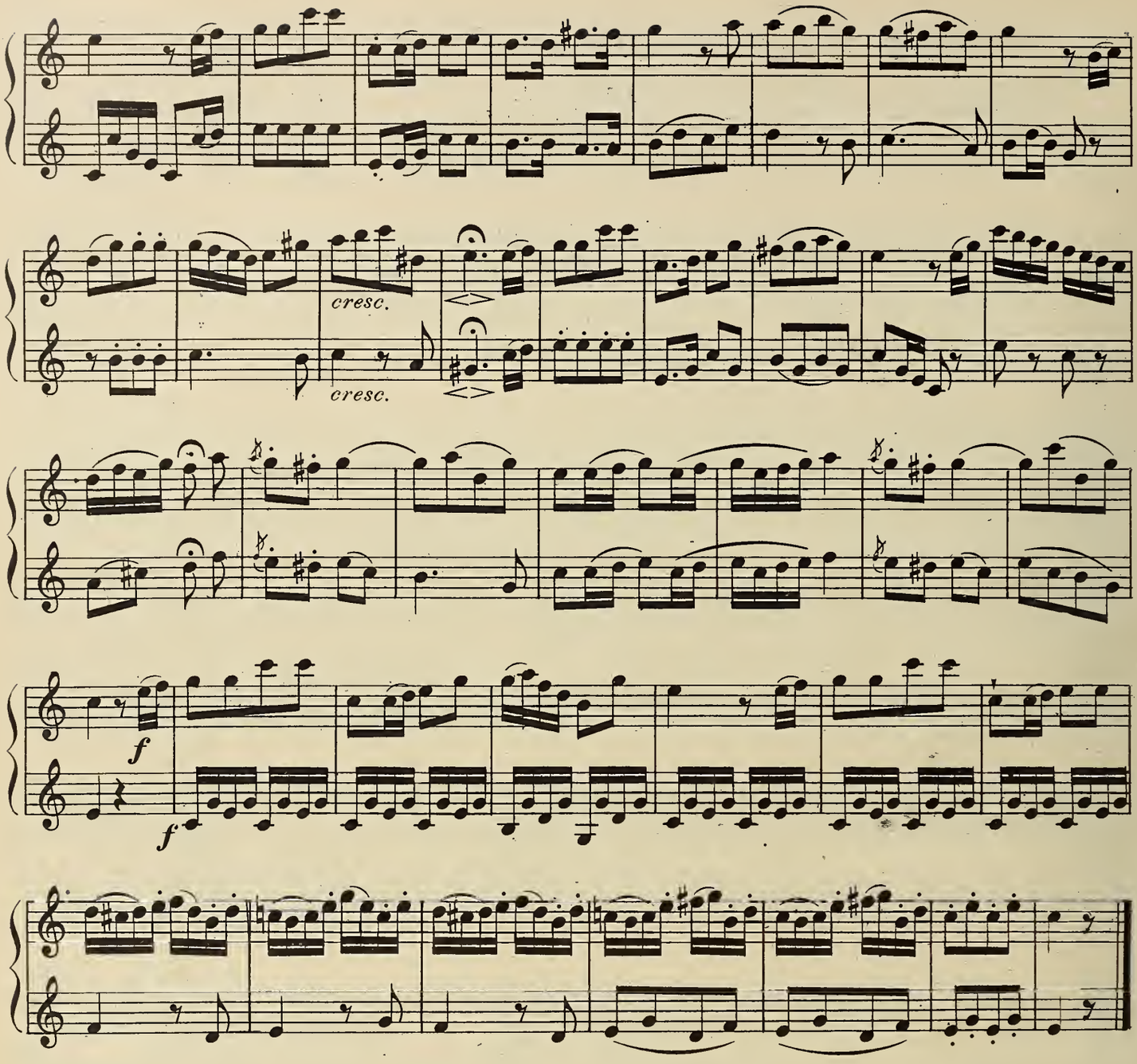
49.



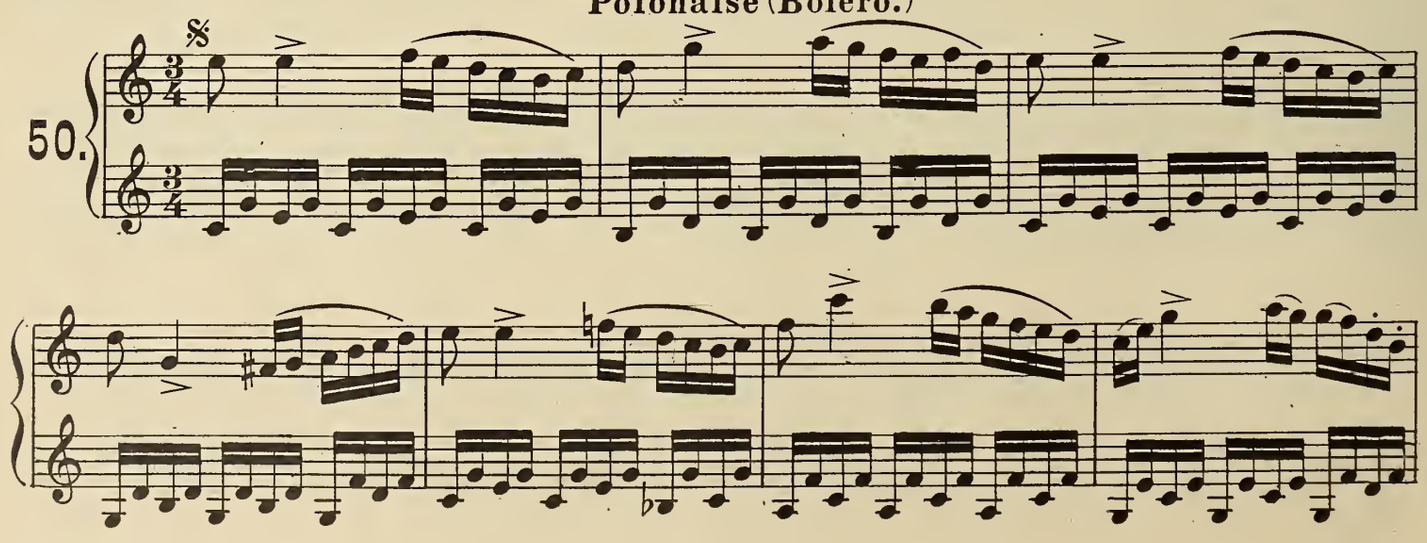



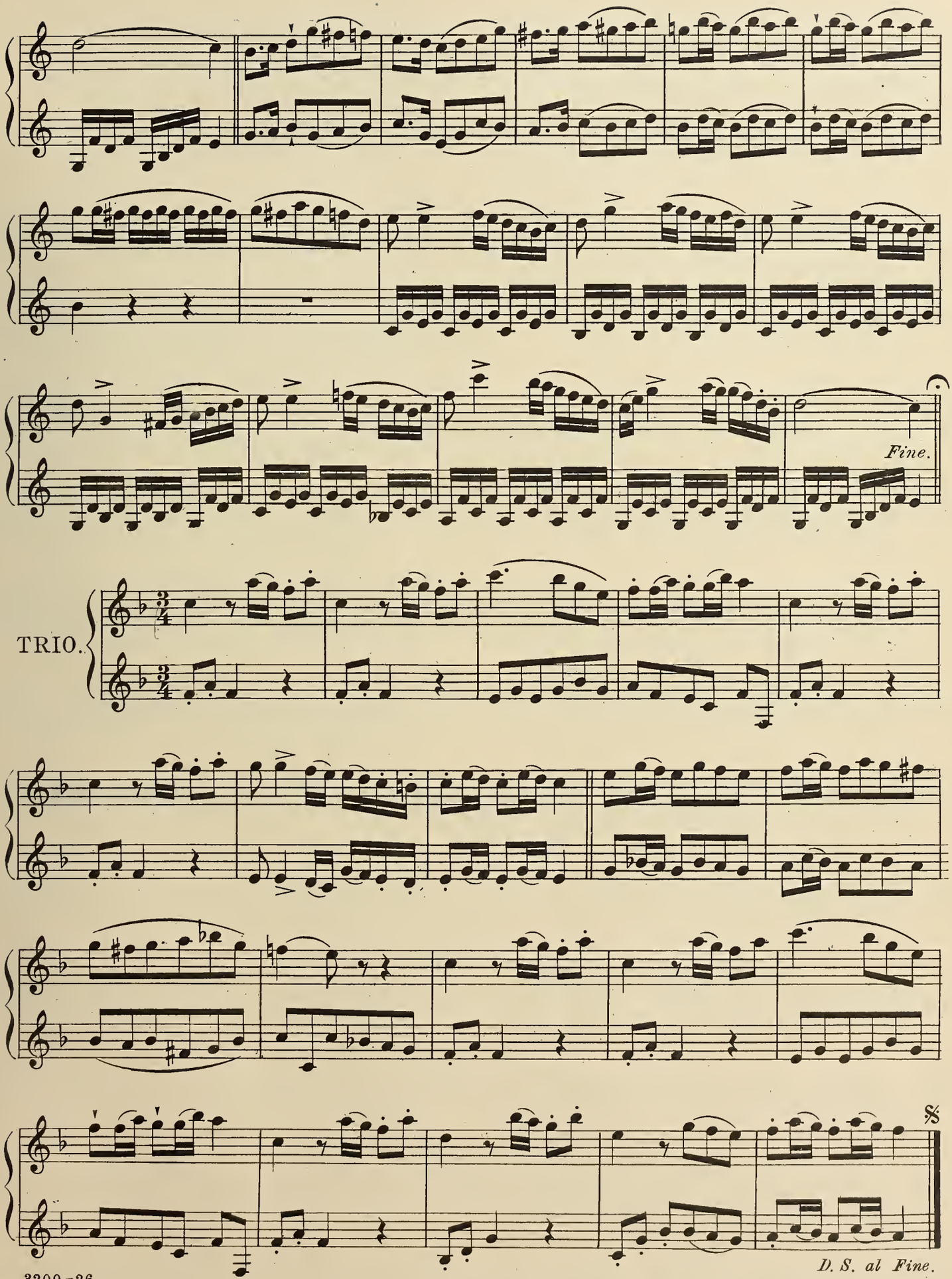








## Polonaise (Bolero.)



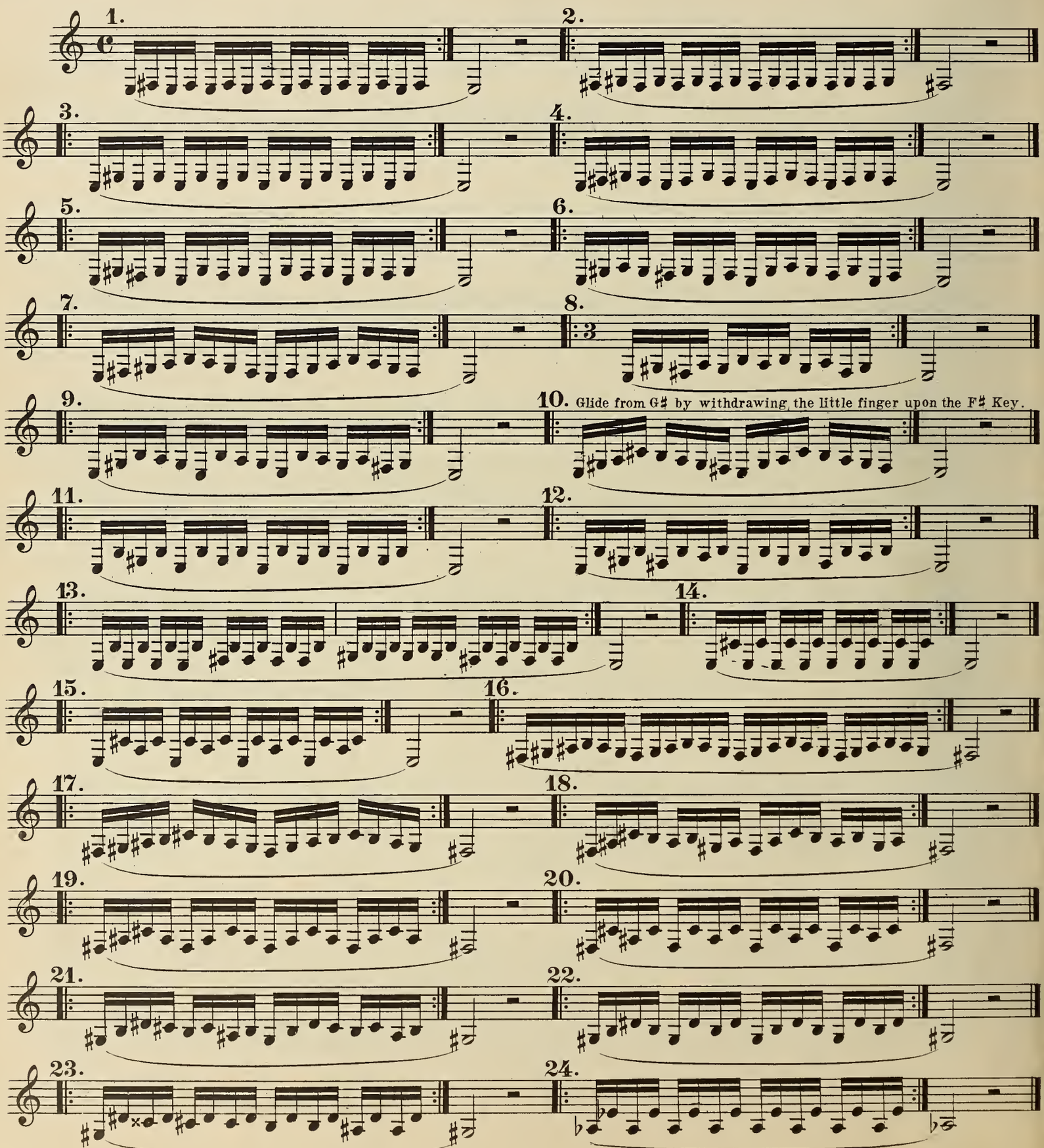

Fine.
TRIO.
D. S. al Fine.

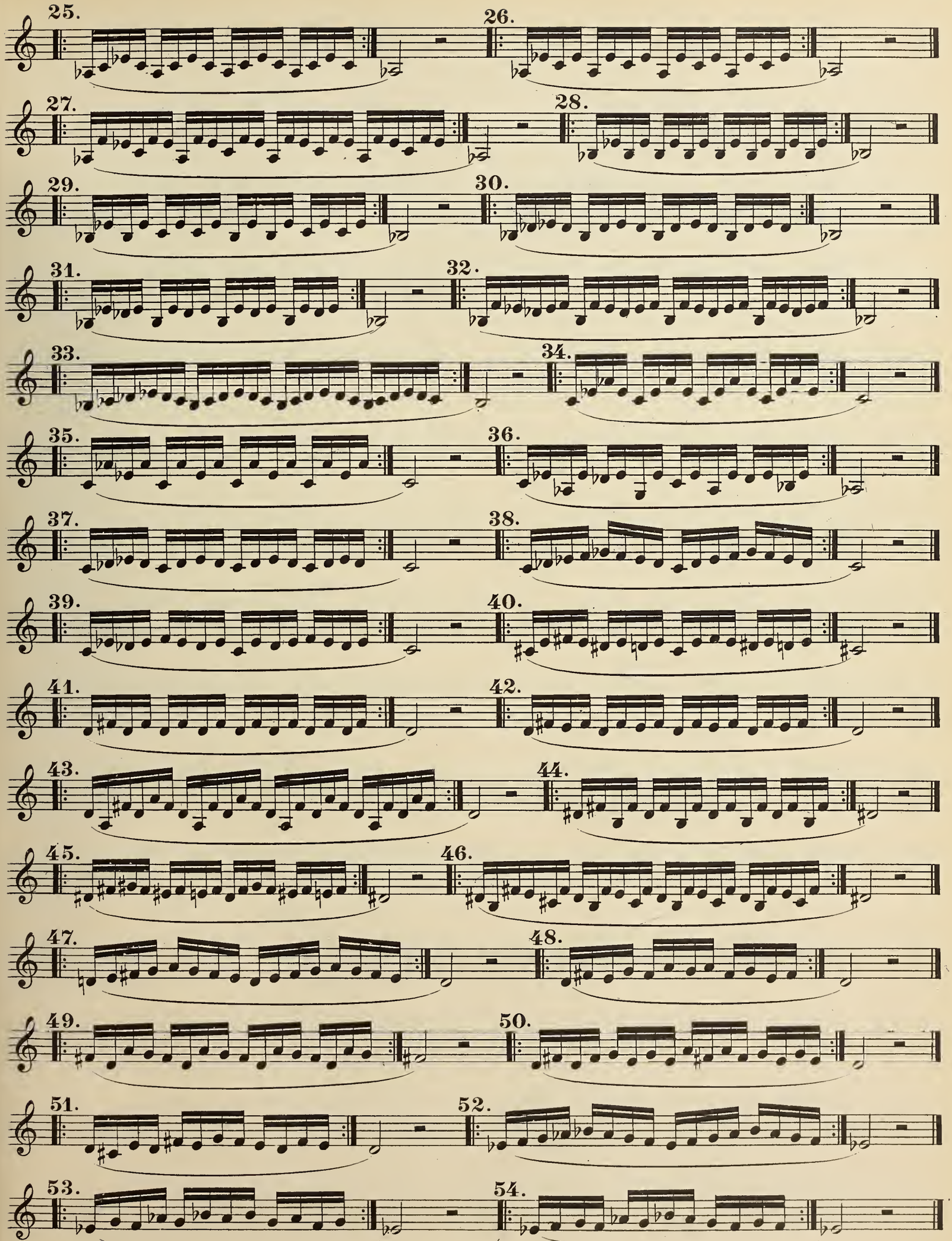
## PRACTICAL EXERCISES *upon passages which are only executed with difficulty on the 13 Keyed Clarinet, but which become simple and easy on the Boehm Clarinet (with rings.)*

These exercises are adapted to familiarise you with the new mechanism, and are indispensable for acquiring equality of the fingers. They are pricipallv intended for the exercise of the little fingers.

The first 33 exercises should be played also in the 12$^{ths}$ (Harmonics) that is to say, by opening the 12$^{th}$ Key, or the 13$^{th}$ on the ordinary Clarinet.

Repeat each phrase several times until it is played with equality and celerity, always slur the notes in order to acquire a good tone.

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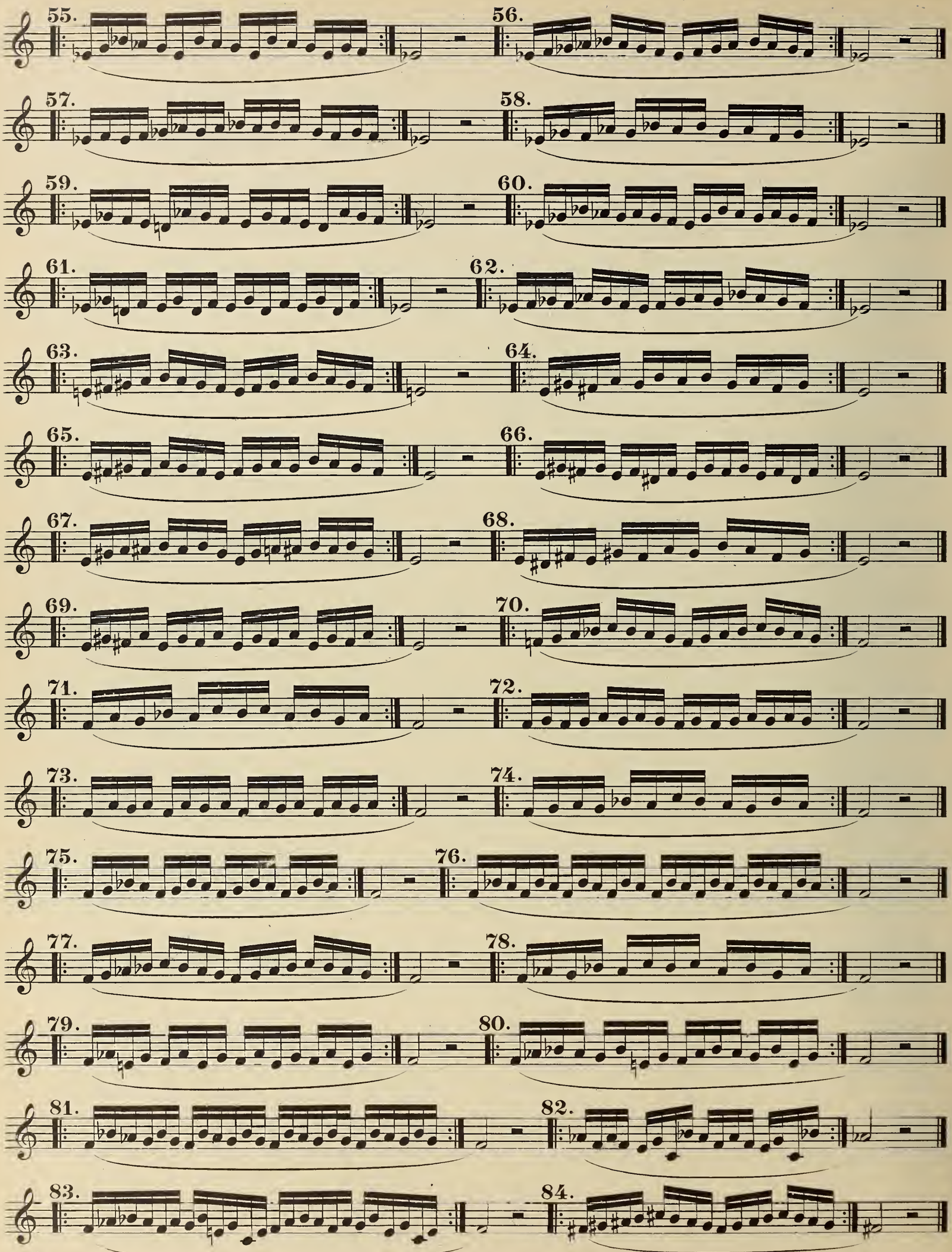
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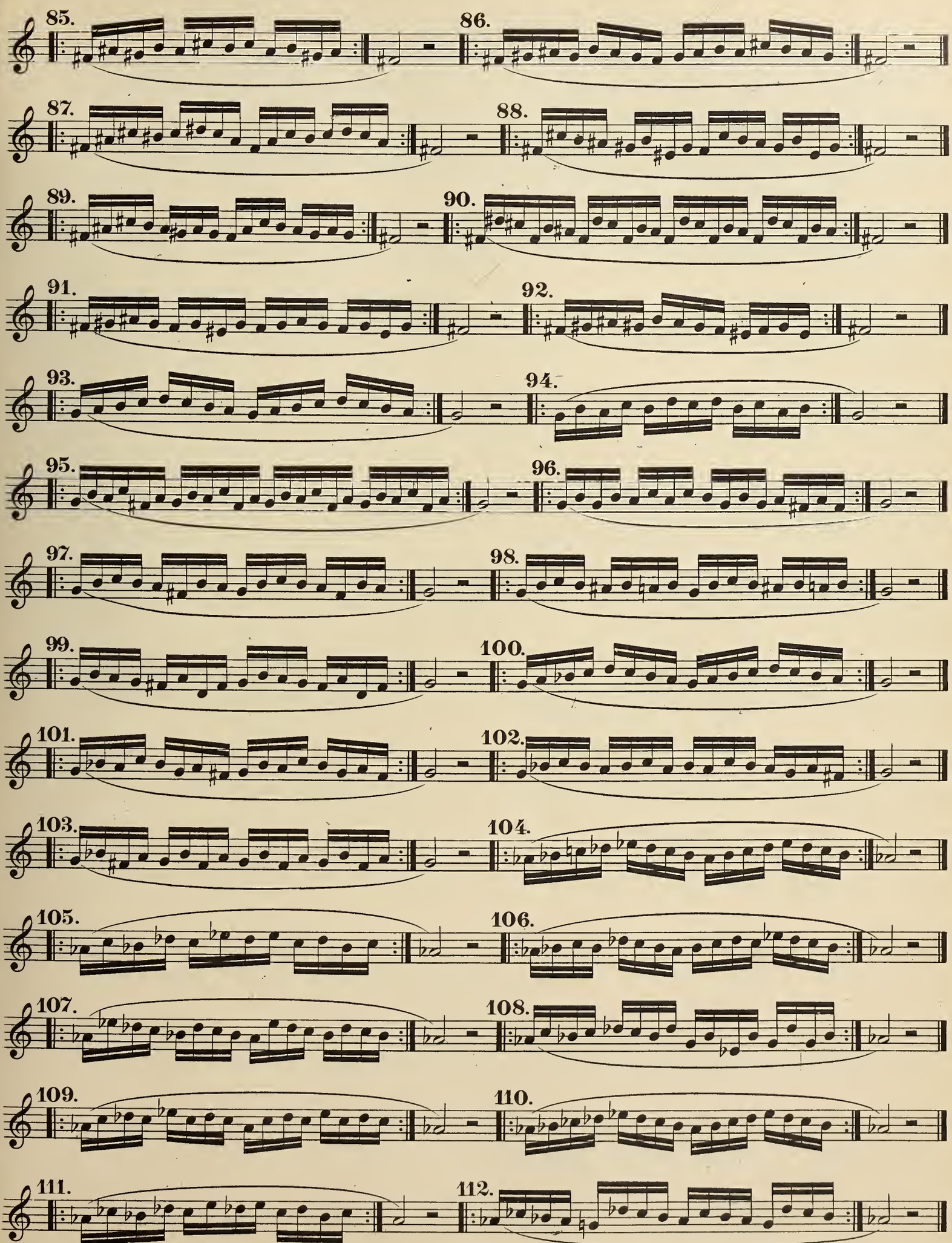
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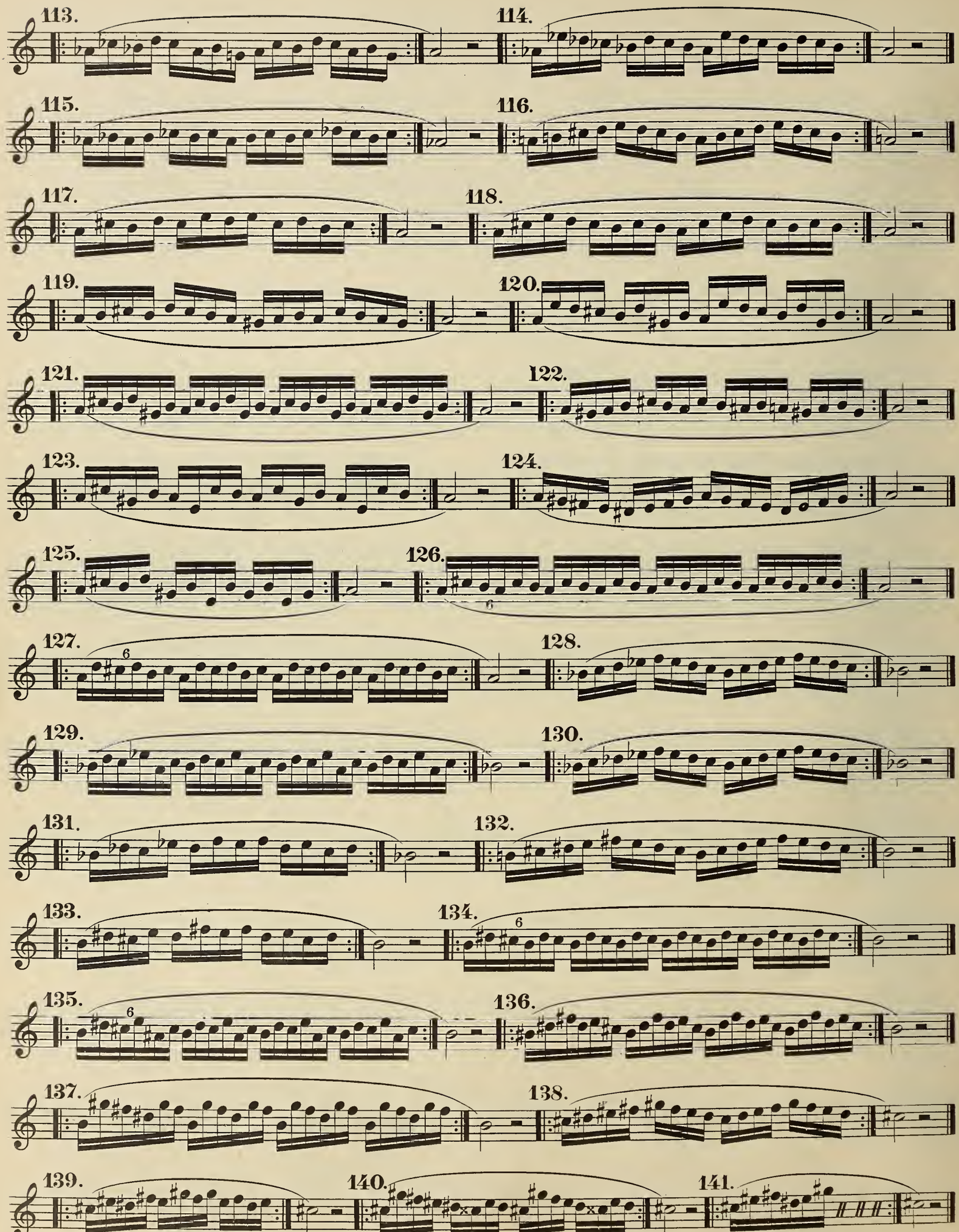
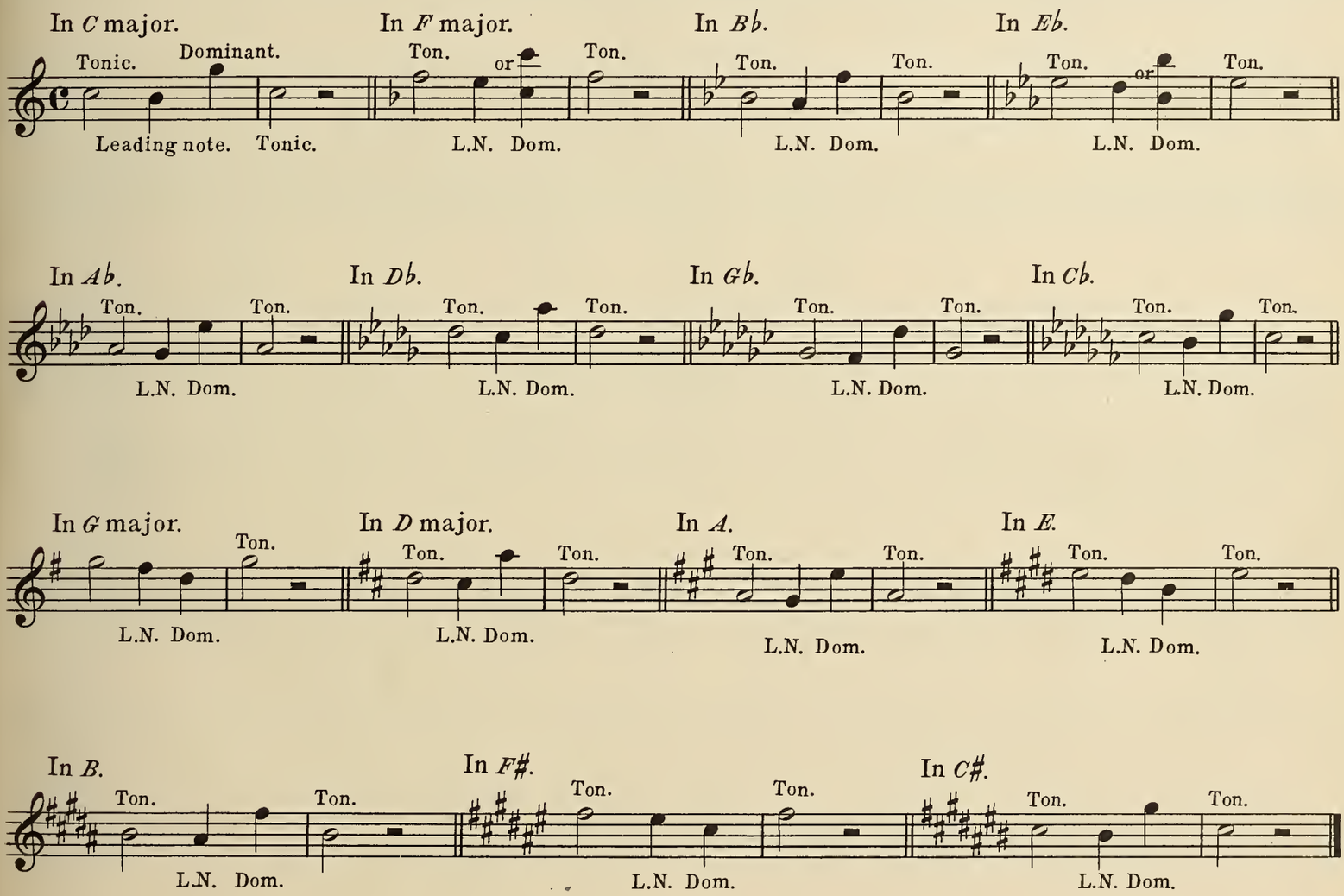

113.
114.
115.
116.
117.
118.
119.
120.
121.
122.
123.
124.
125.
126.
127.
128.
129.
130.
131.
132.
133.
134.
135.
136.
137.
138.
139.
140.
141.

## TABLE OF TONICS, LEADING NOTES, AND DOMINANTS.

The tonic is the first note of the scale; the leading note is the sharp (or major) seventh; it is always a semitone below the tonic. This note should be full sharp to the ear particularly when it resolves into the tonic.

The dominant is the fifth note of the scale. The tonic, the leading note, and the dominant are the same in all scales, major or minor.




## LEADING NOTES.

We call "the leading note" that which is a semitone below the tonic or keynote.

The leading note always tends to approach the tonic, particularly when its resolution is into the latter note; in that case it must be made to sound as sharp as possible.

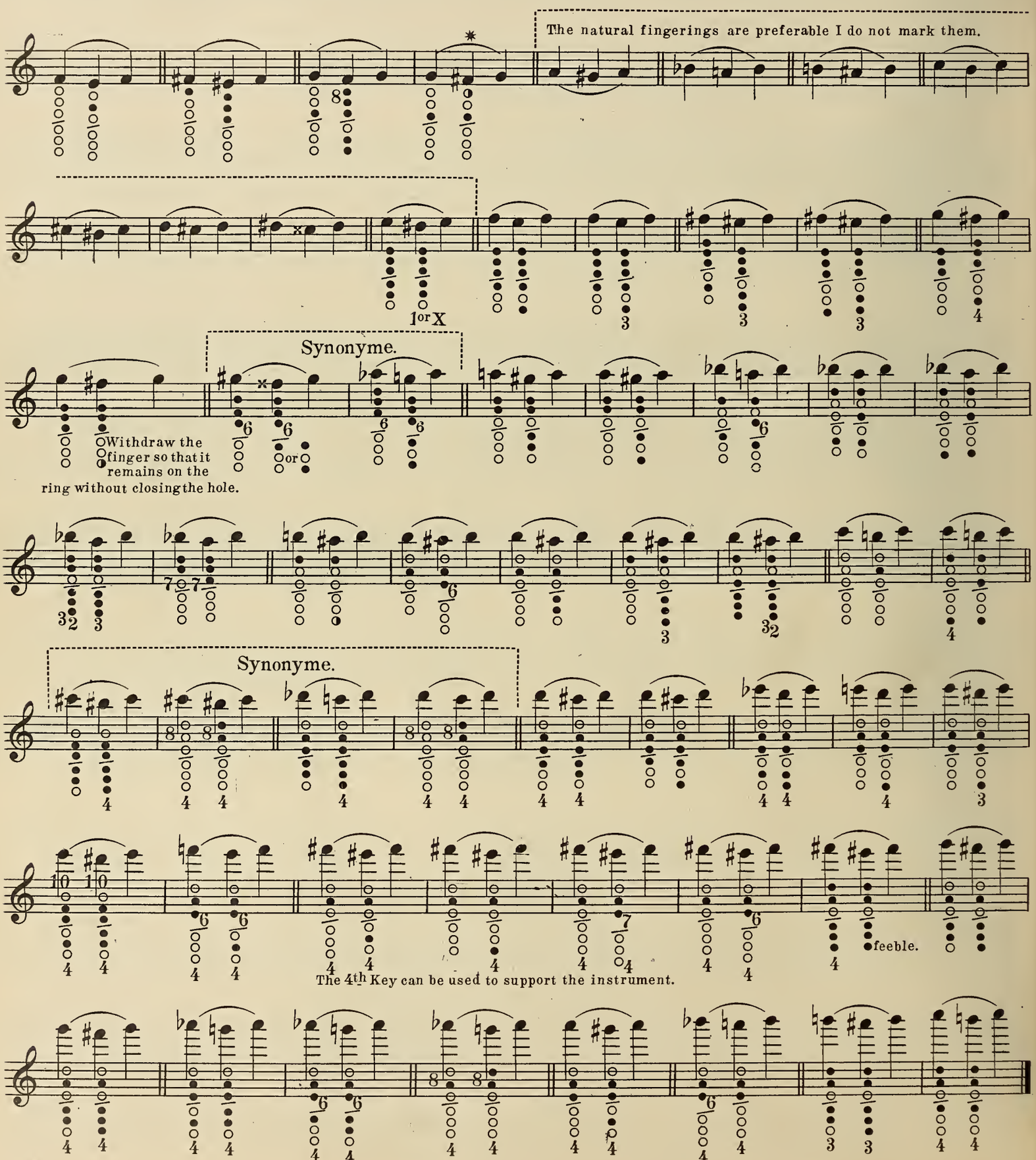
The leading notes of melody must also be always heard as sharp as possible in a concerto, or a solo; but when playing with an orchestra and this note is doubled with the flutes, hautboys, or bassoons the leading notes must be made with the regular fingerings in order to avoid making discords with the other instruments.

The following is a table of different fingerings for leading notes, and I recommend the pupil to learn them by heart so as to be able to apply them as occasion requires.

# TABLE OF ALTERED OR LEADING NOTES AND THE DEGREES ON WHICH THEY ARE FOUND.

I do not mark the natural fingerings but only those fingerings which render the notes more or less sensitive.

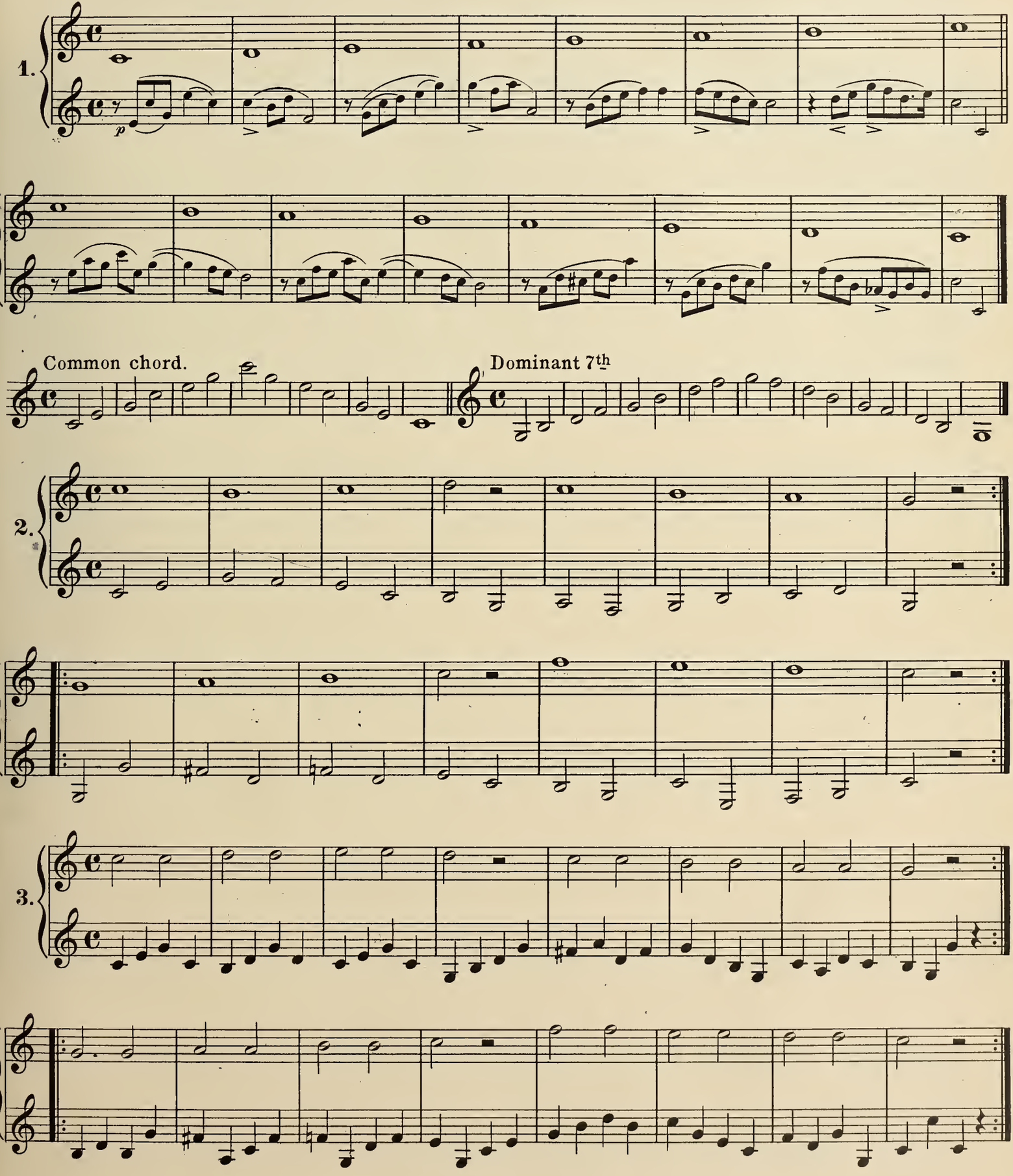
*o This sign denotes that you must place the finger on the edge of the ring.

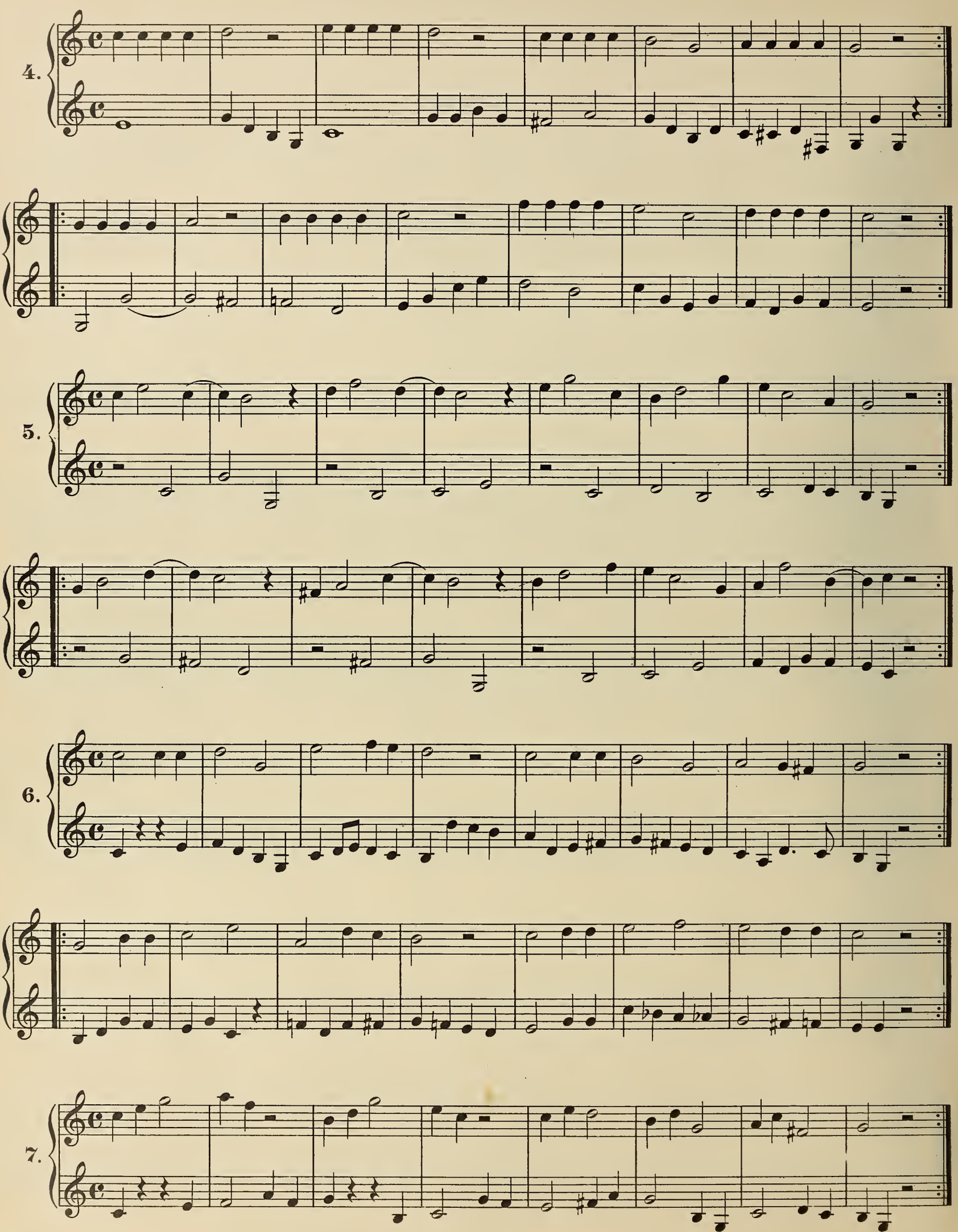


# SCALES AND EXERCISES.

Observe that each scale is followed by the distributed notes of the perfect common chord and the dominant seventh.

## C MAJOR.




4.
5.
6.
7.

8.

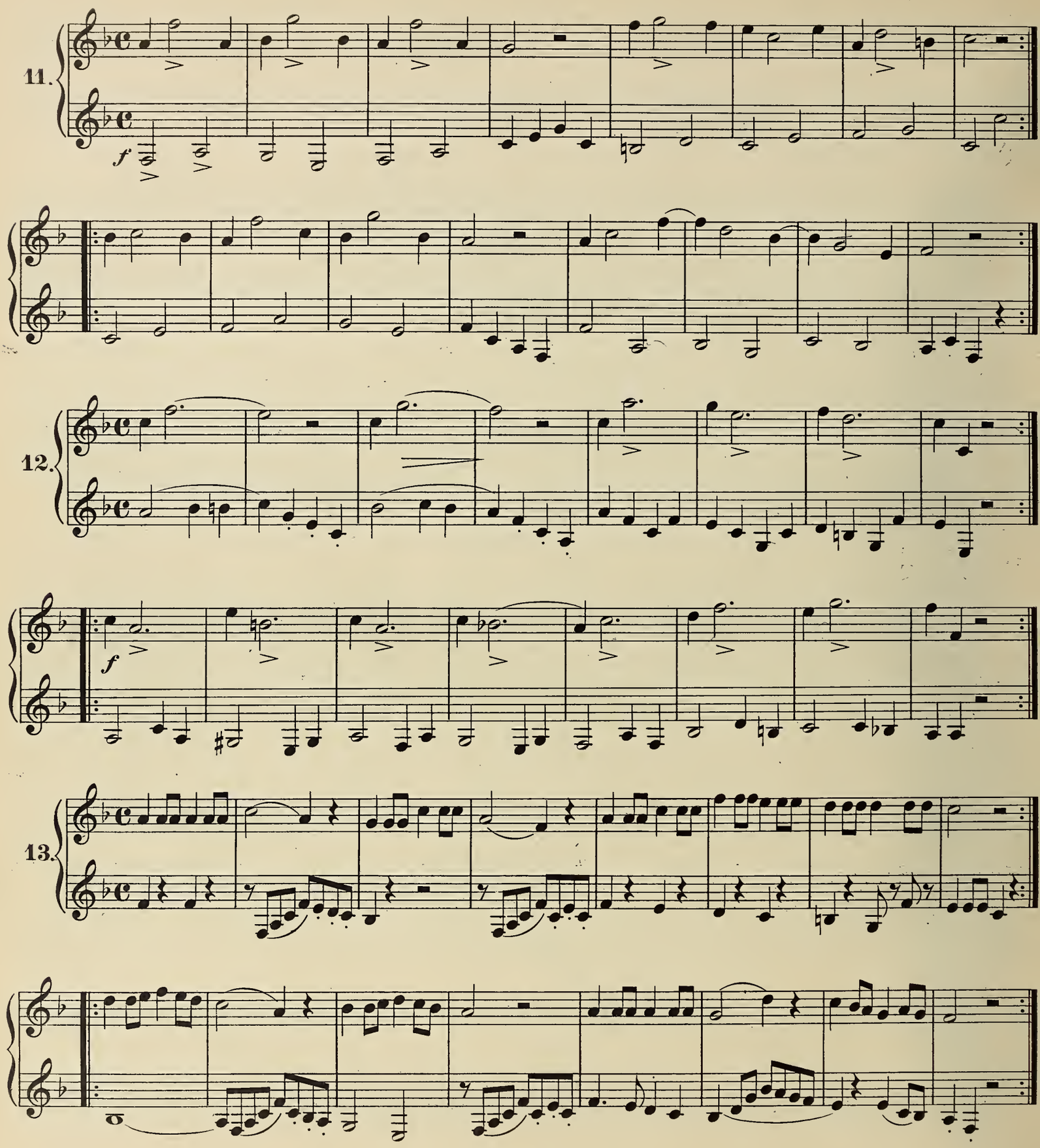
## F MAJOR.

9.

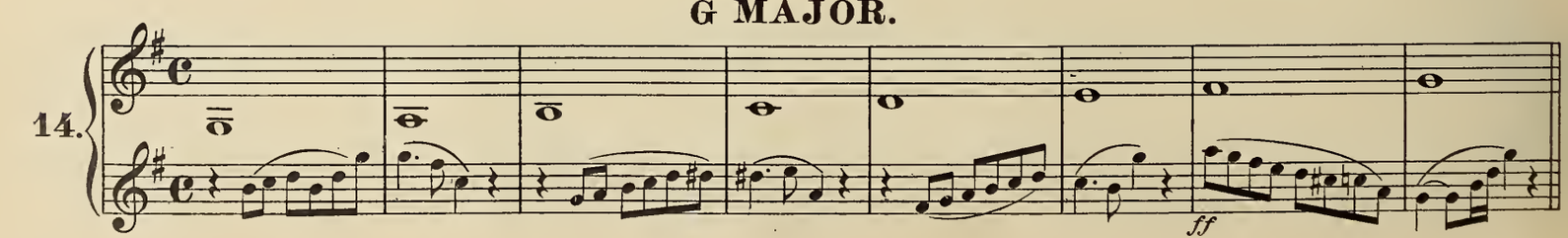
Common chord.

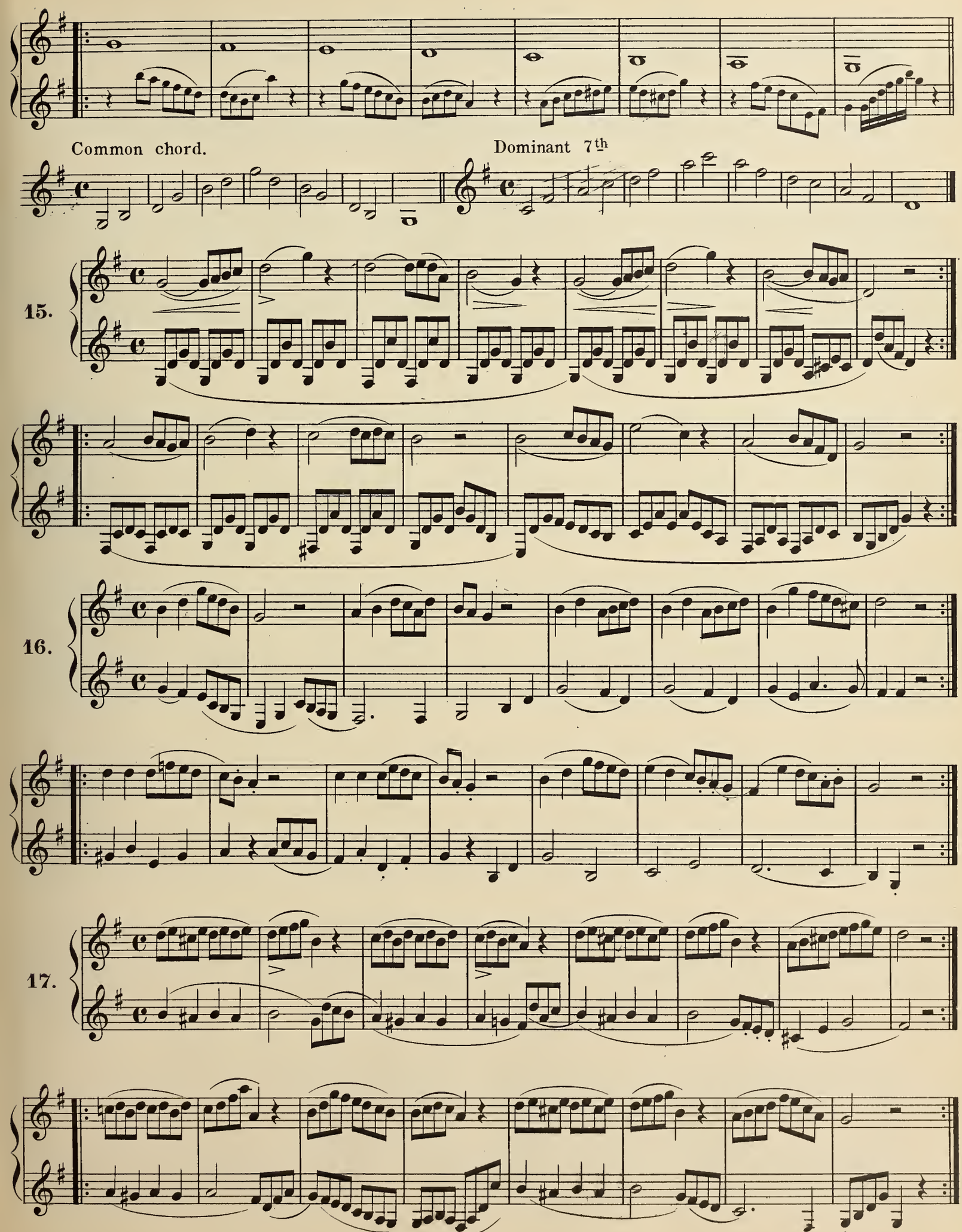
Dominant 7th

10.

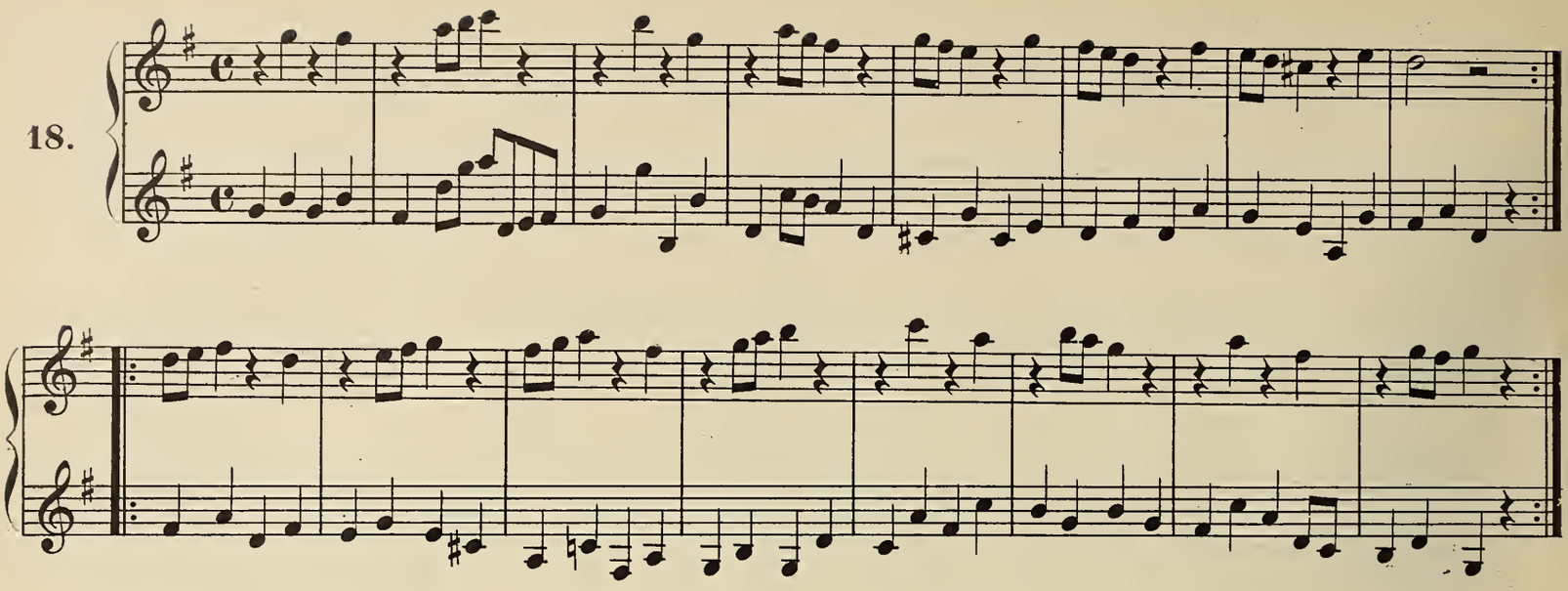



## G MAJOR.



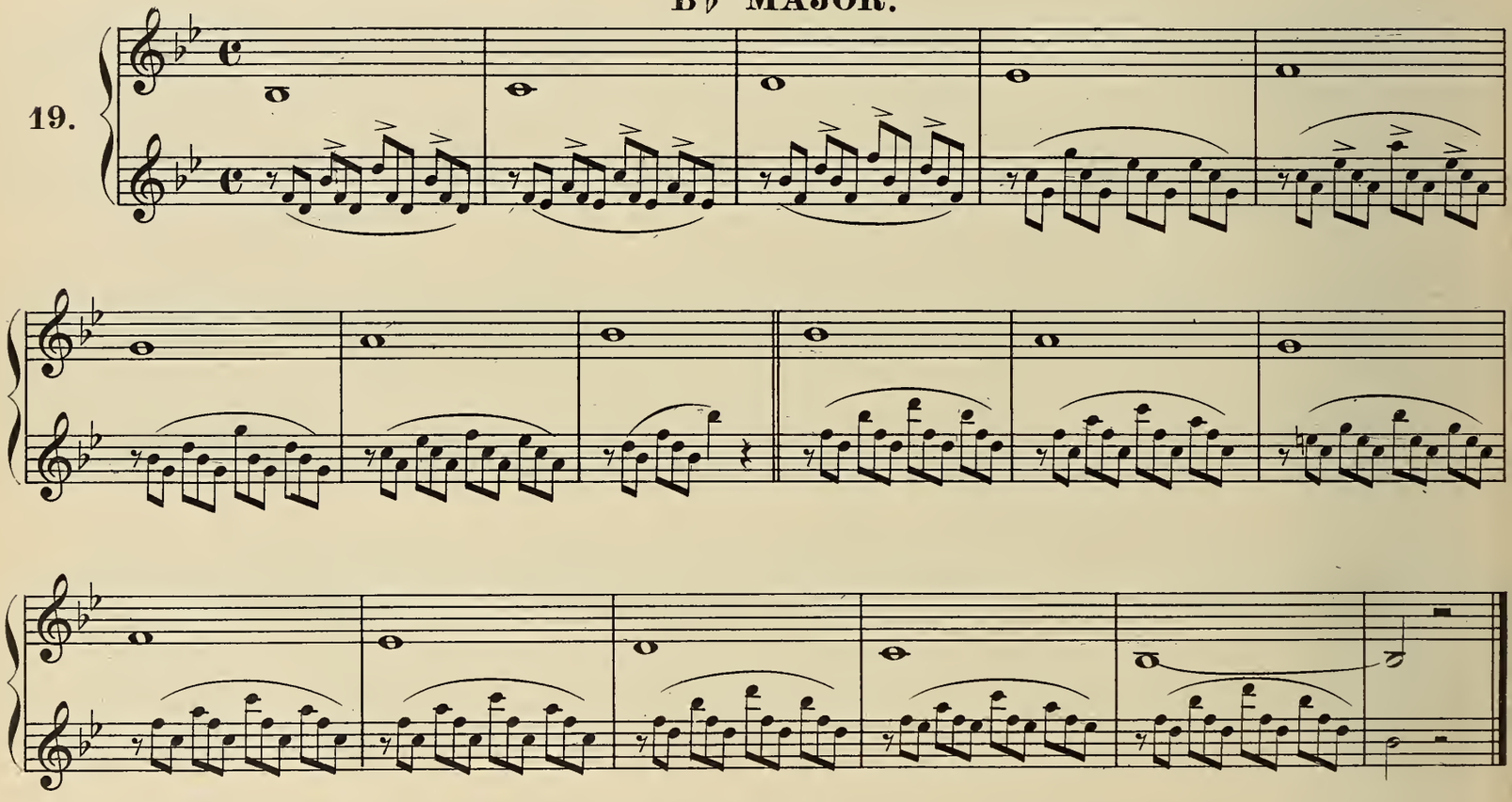

Common chord.
Dominant 7th
15.
16.
17.

18.



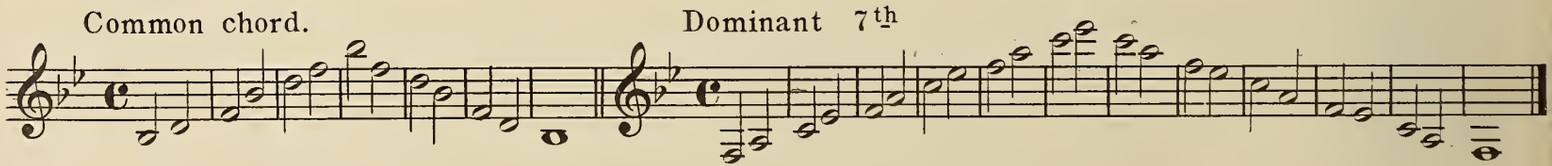
## B♭ MAJOR.

19.

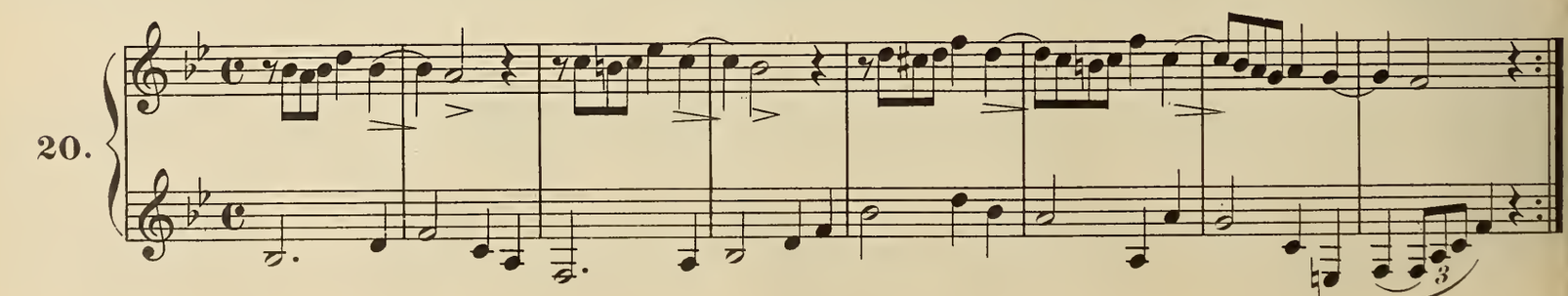


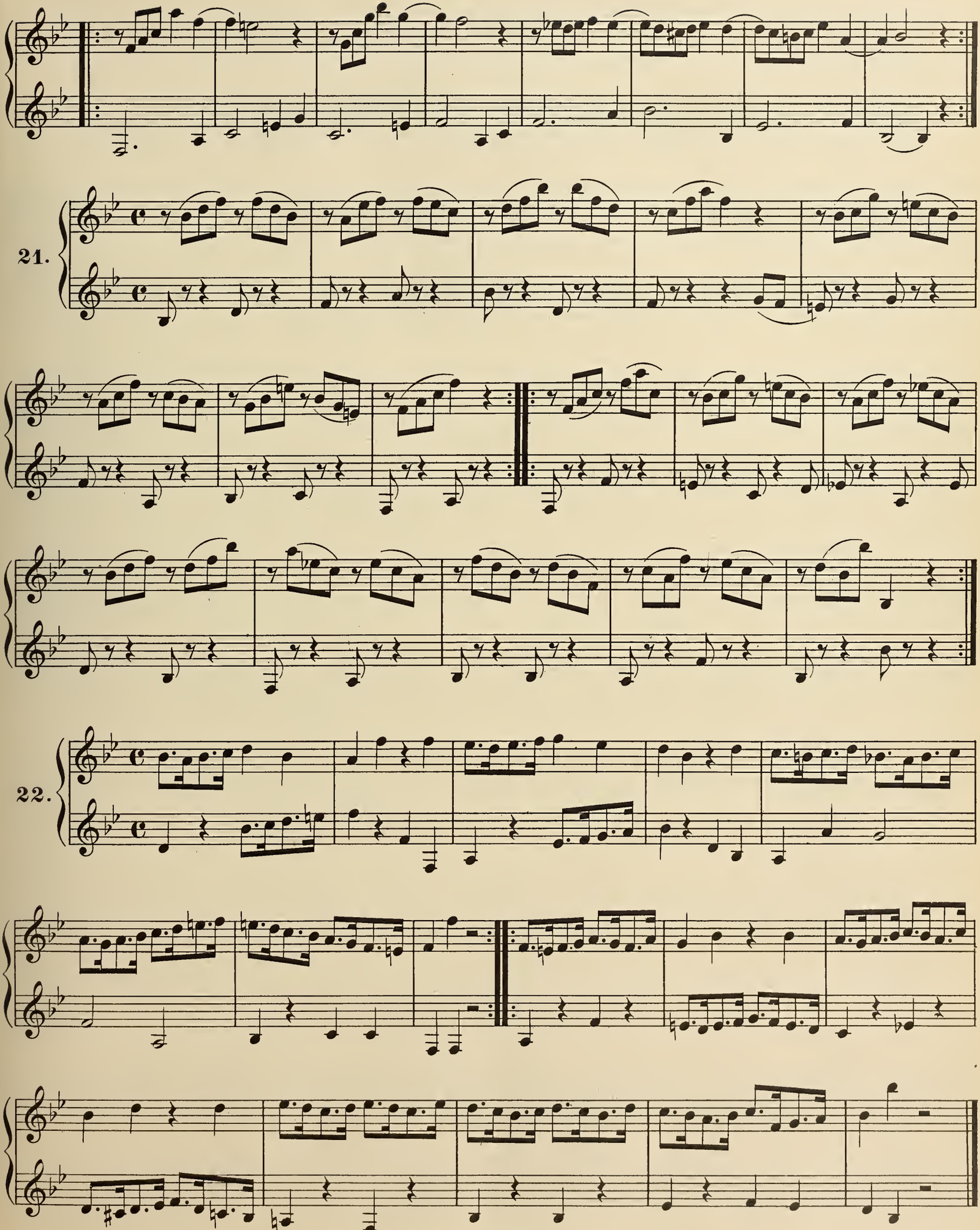
Common chord.

Dominant 7th



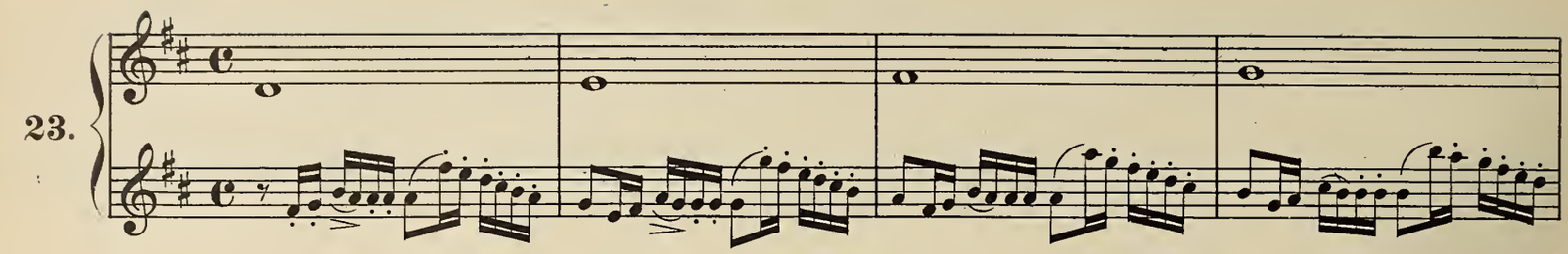
20.

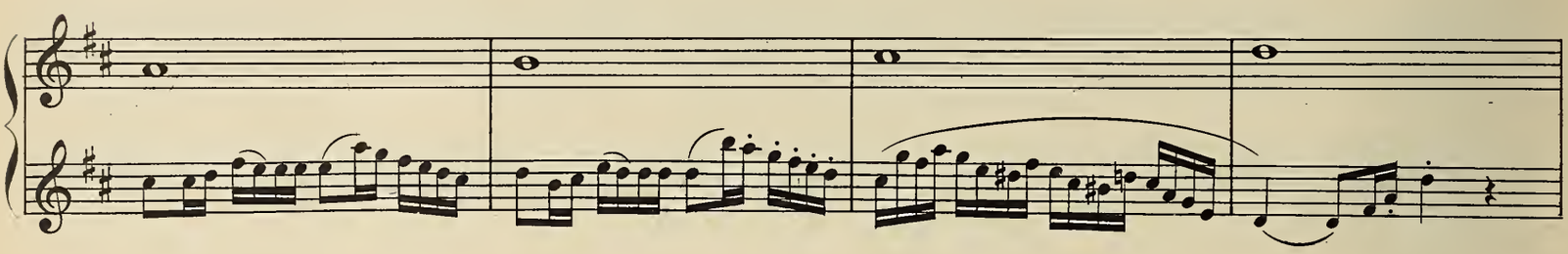


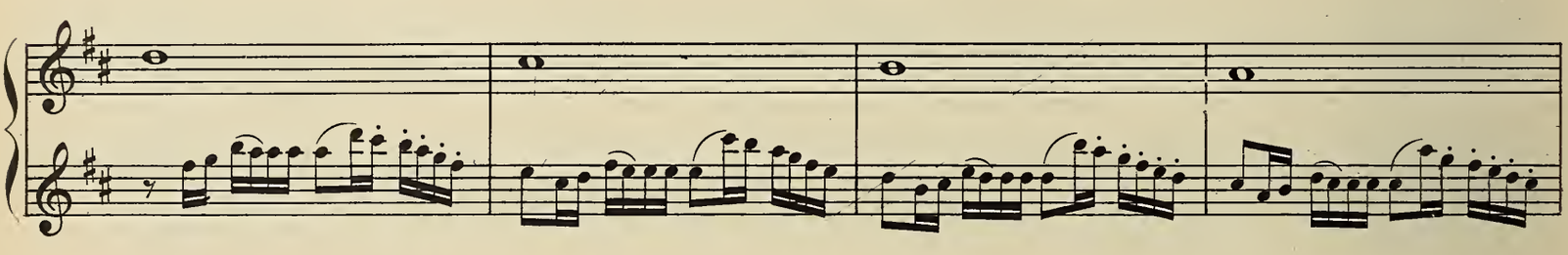

21.
22.

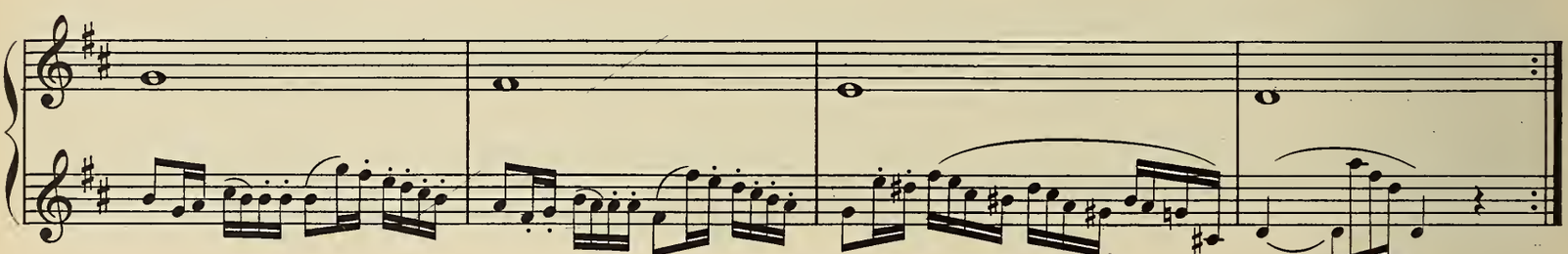
## D MAJOR.

23.

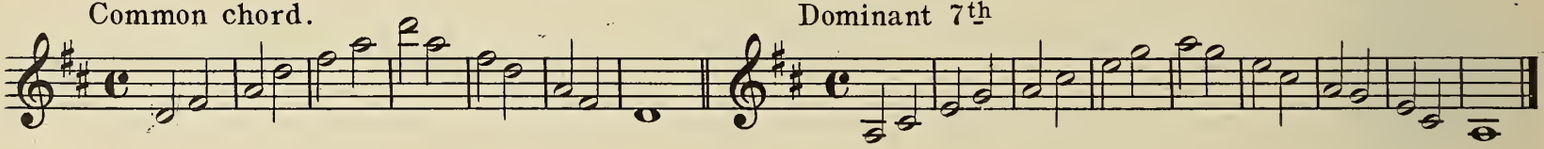




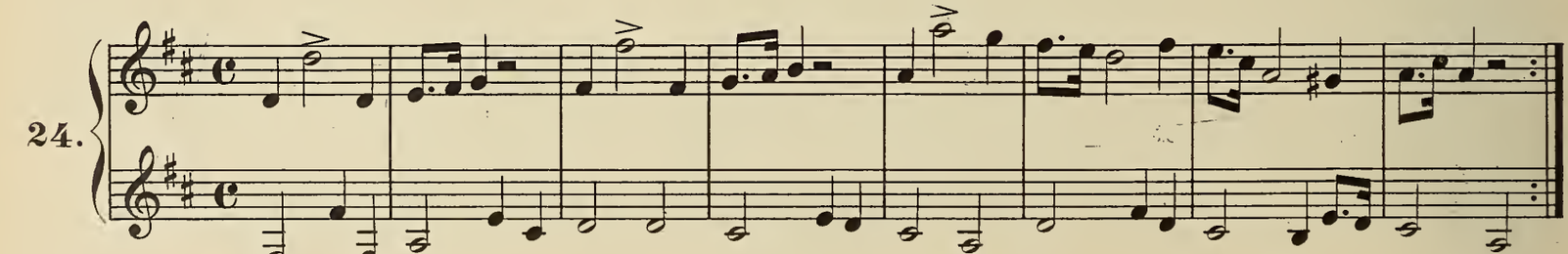


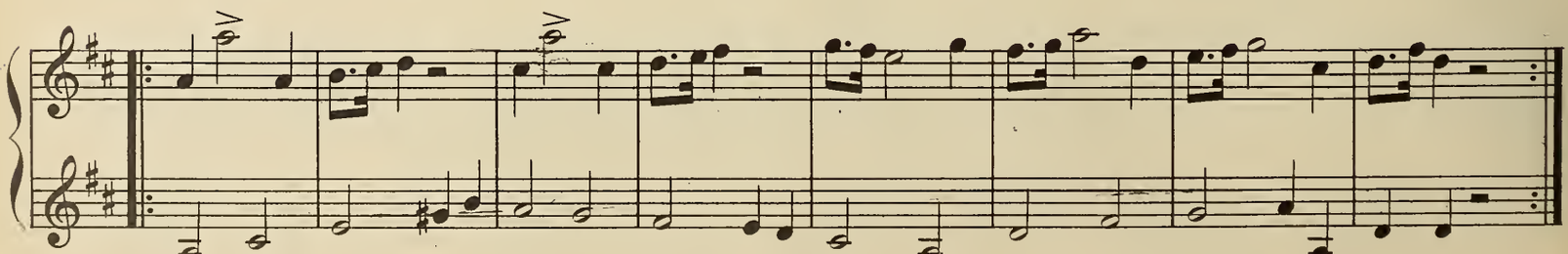


Common chord. Dominant 7th



24.





25.

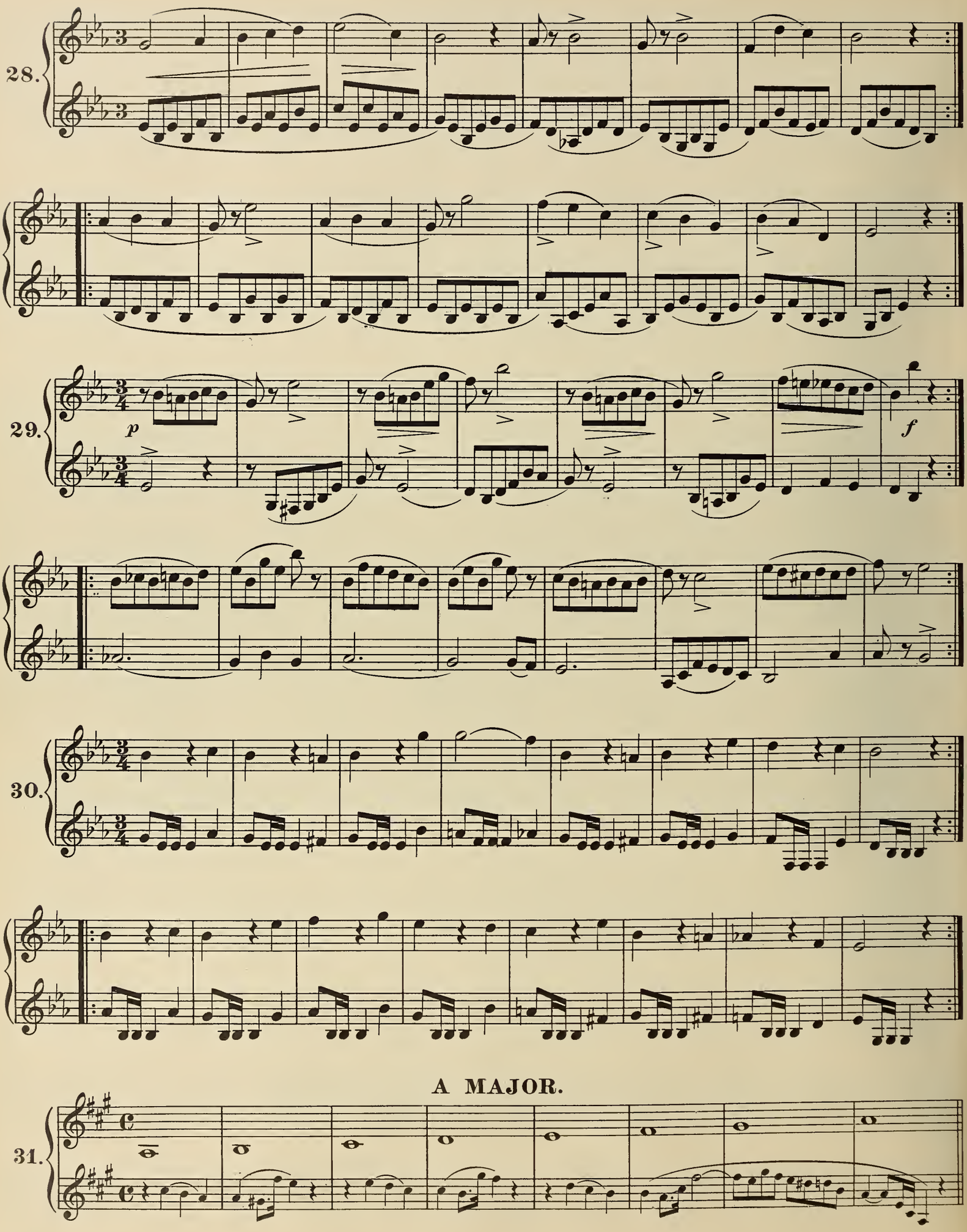
26.

## E♭ MAJOR.

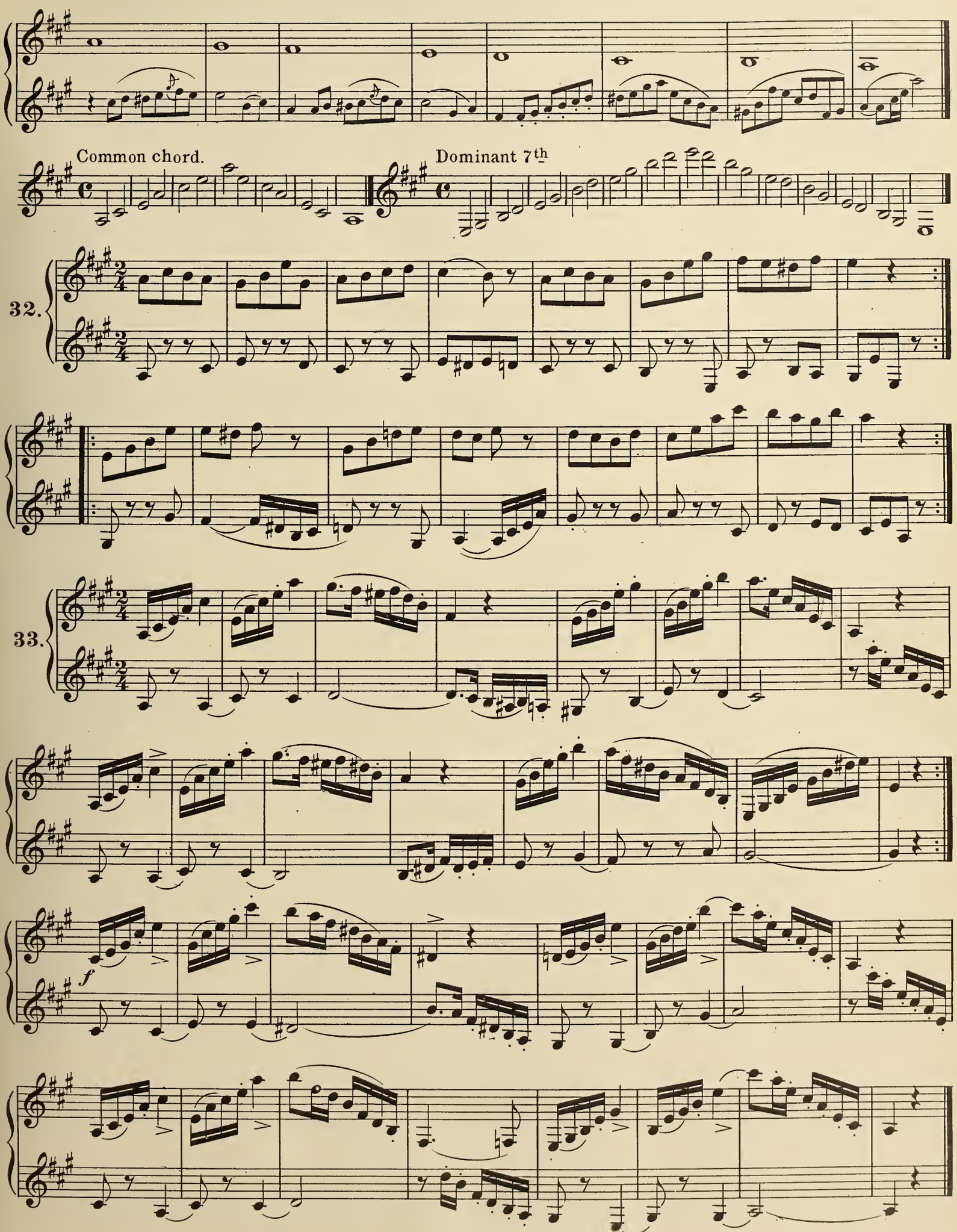
27.

Common chord.

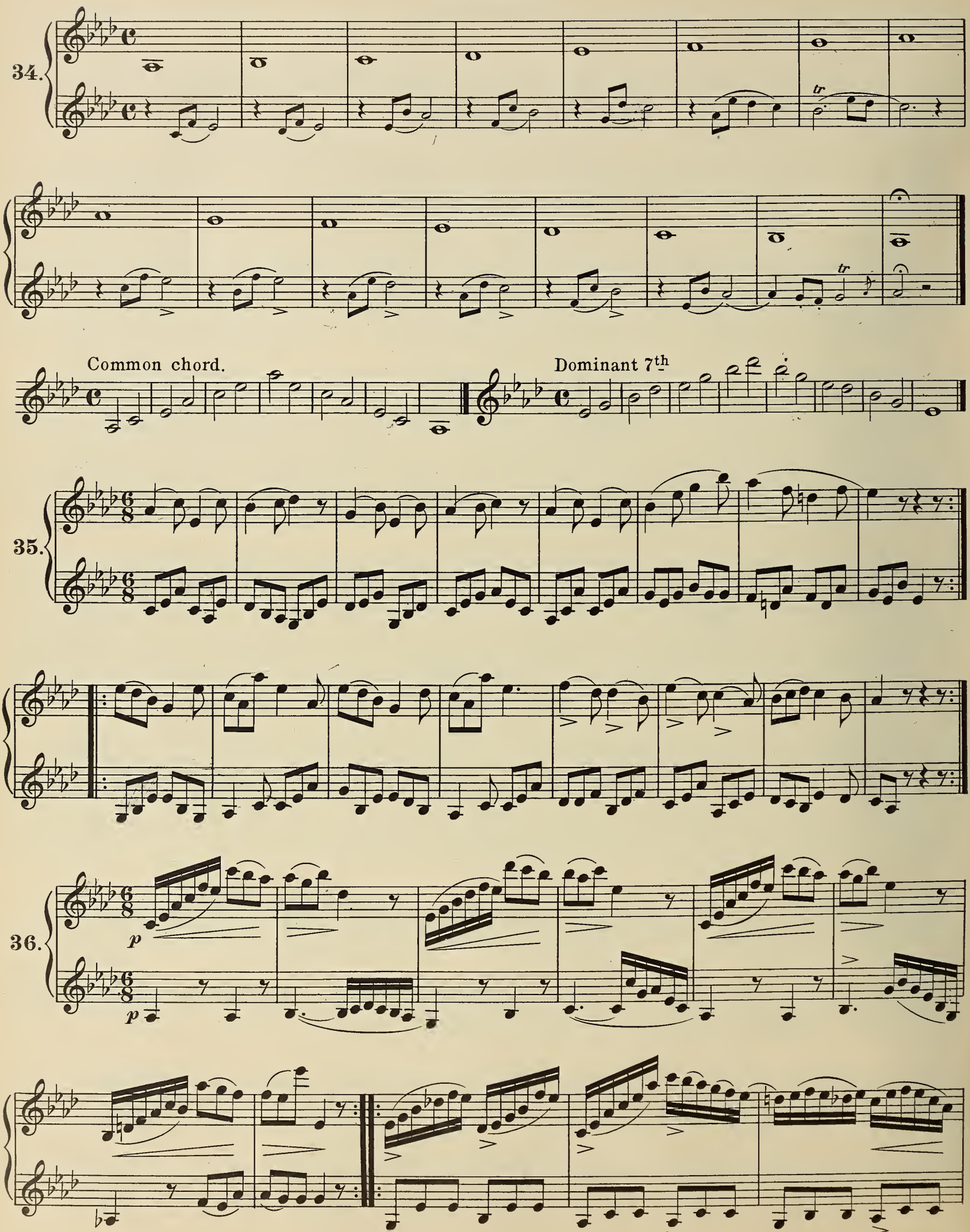
Dominant 7th




## A MAJOR.


Common chord.
Dominant 7th
32.
33.
f
5015

# A♭ MAJOR.



37.

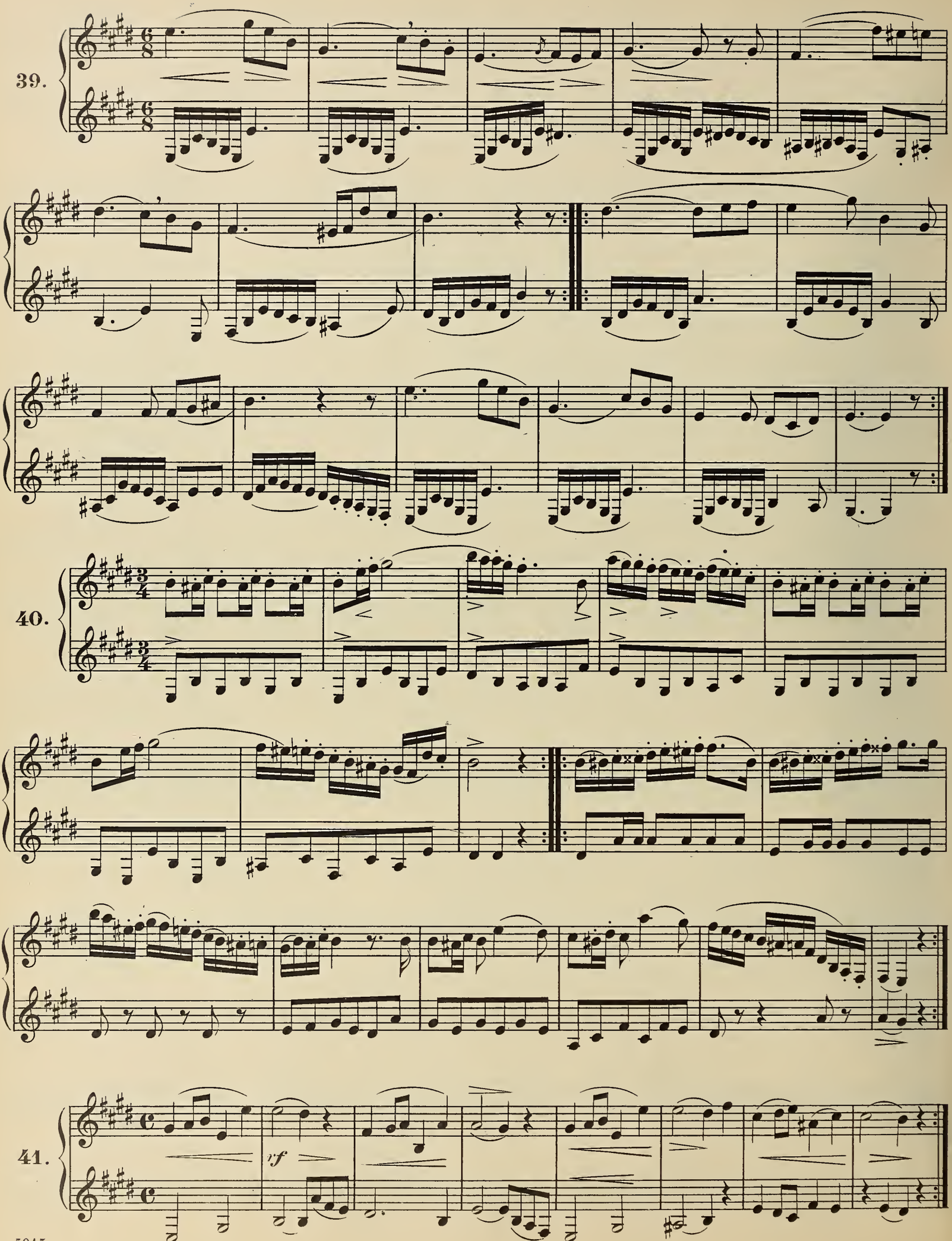
38.

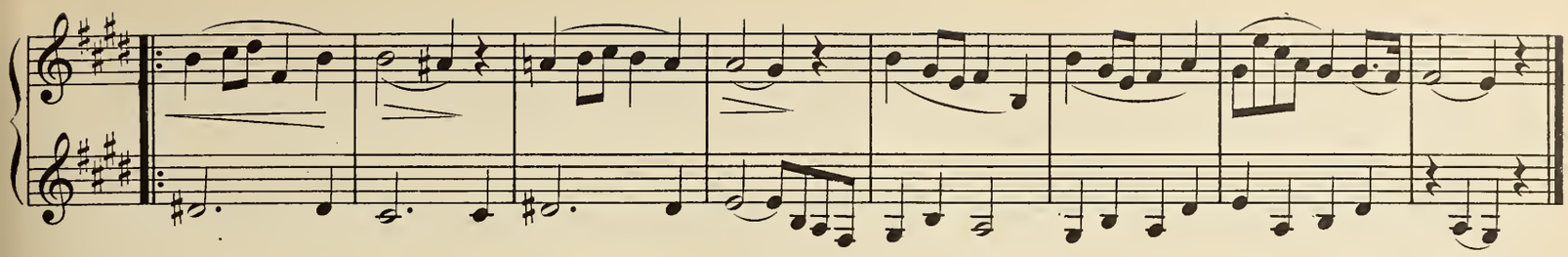
## E MAJOR.

*p*

Common chord.

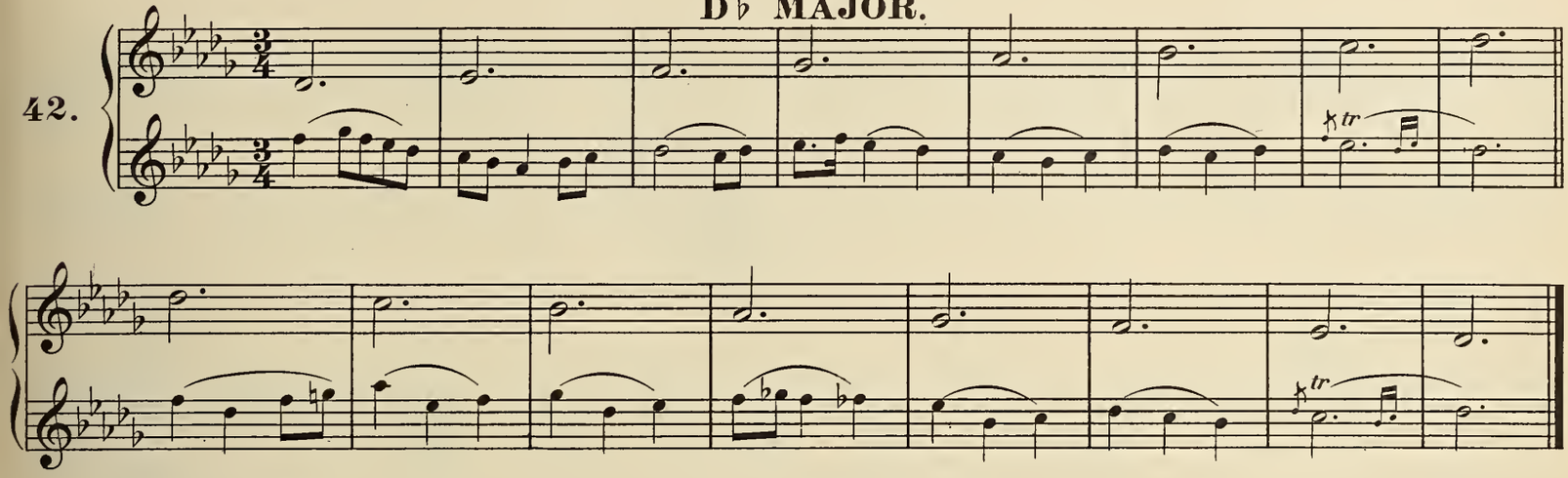
Dominant 7th


39.
40.
41.
rf

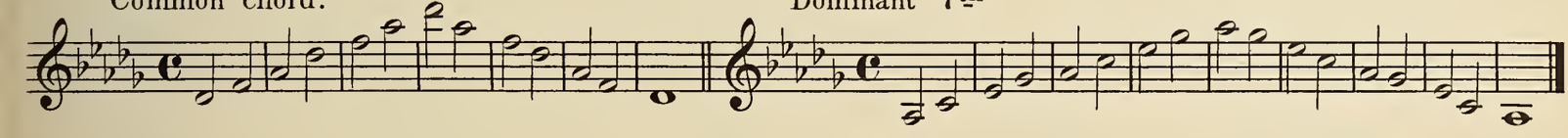


## D♭ MAJOR.

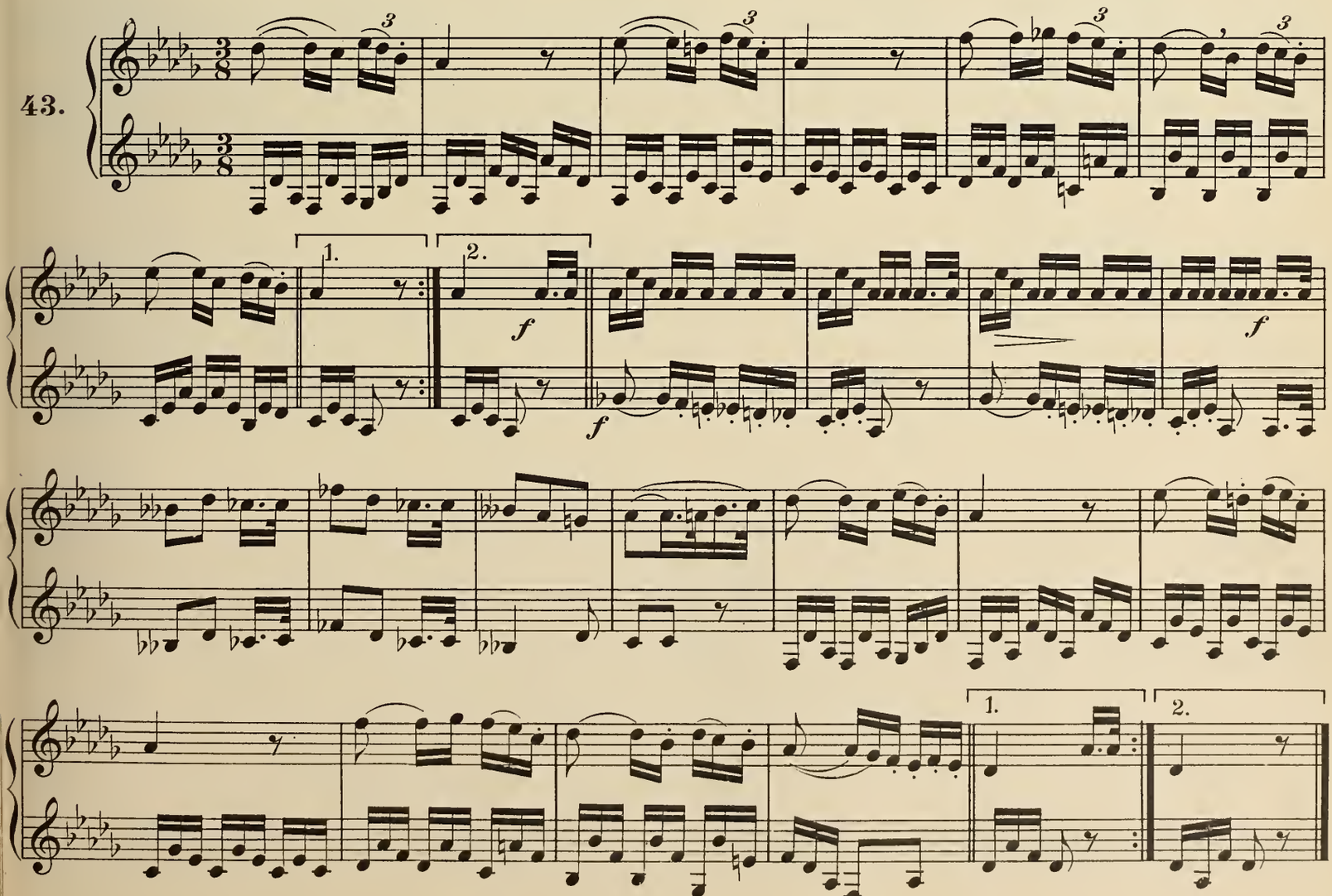
42.



Common chord. Dominant 7th



43.



44.

*f*

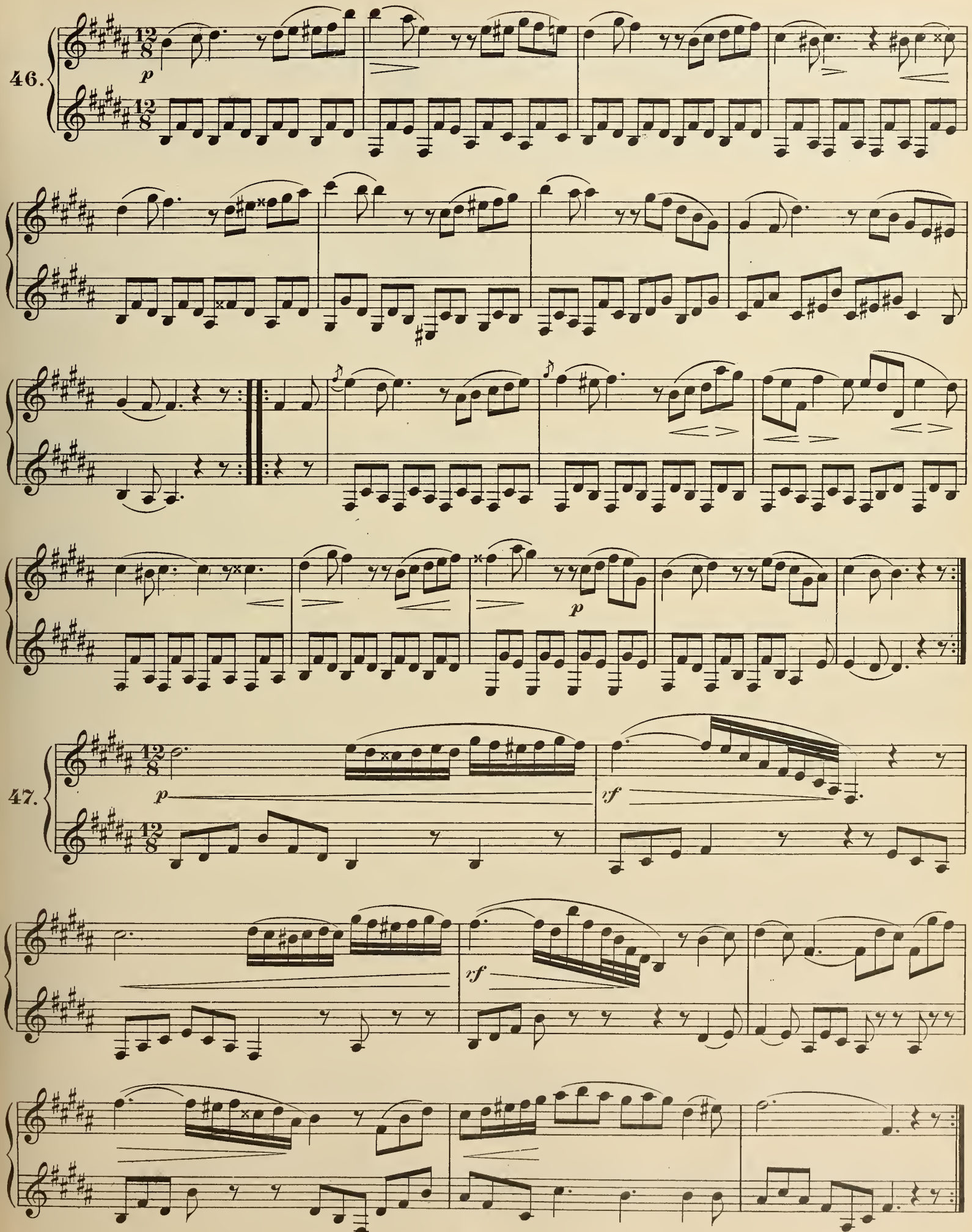
*f*

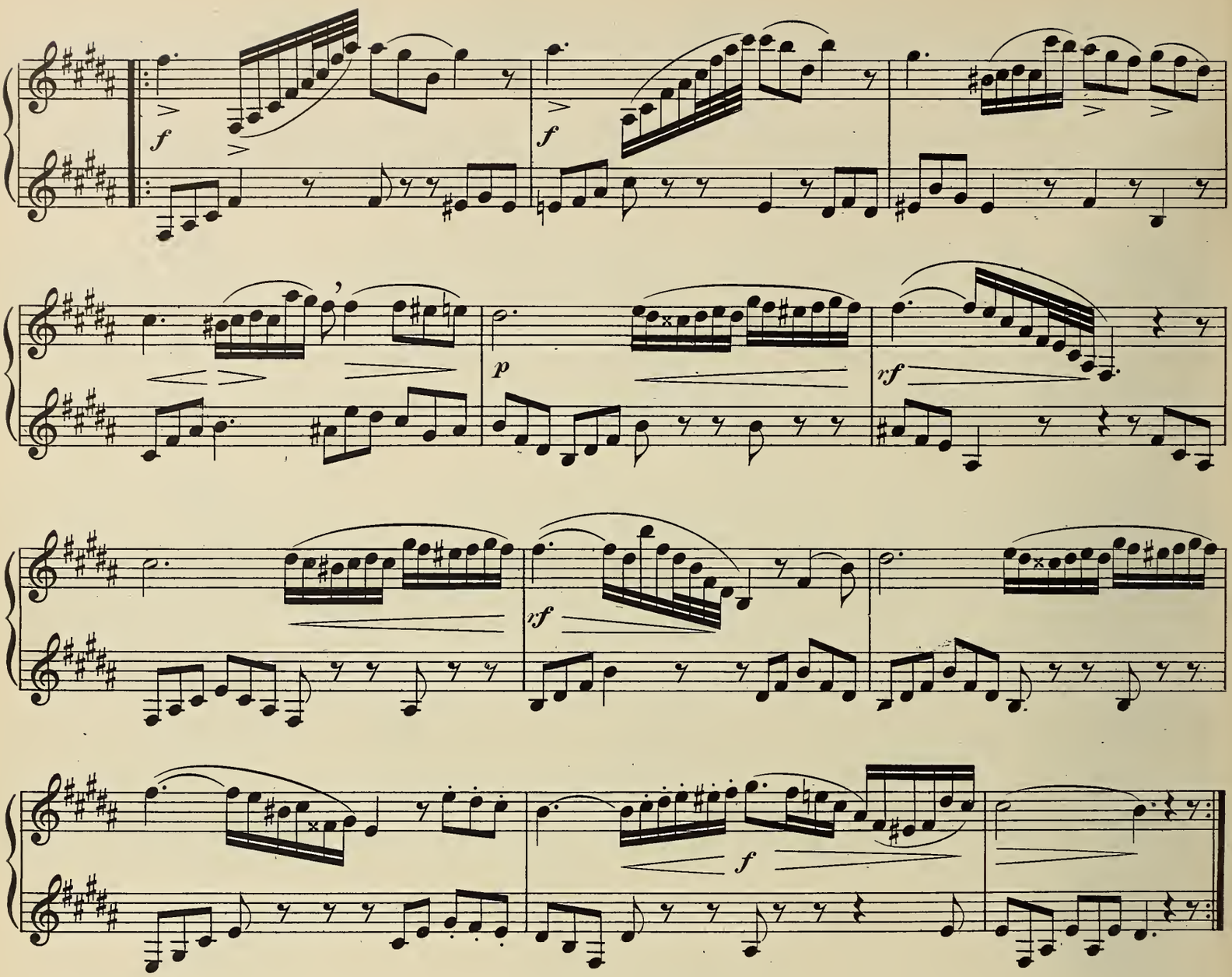
## B MAJOR.

45.

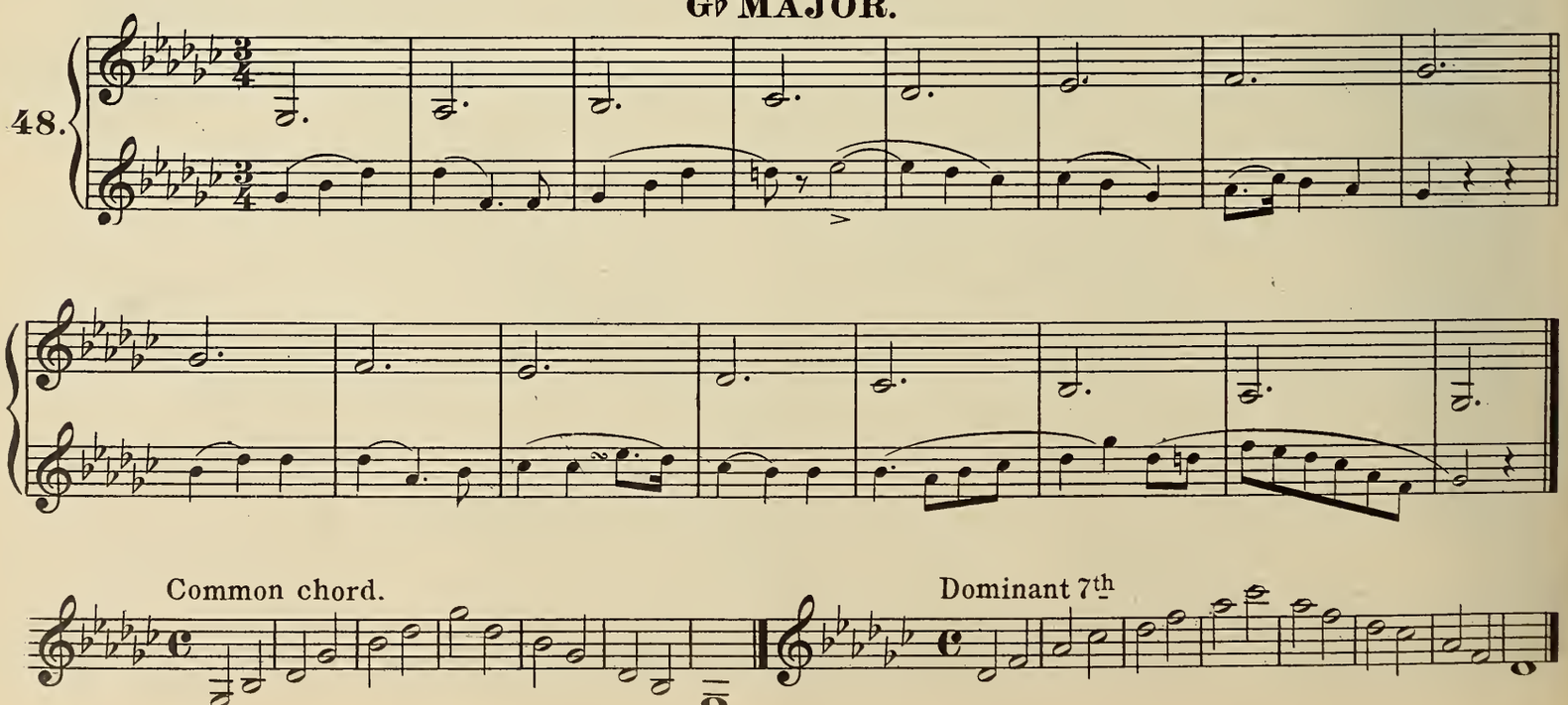
Common chord.

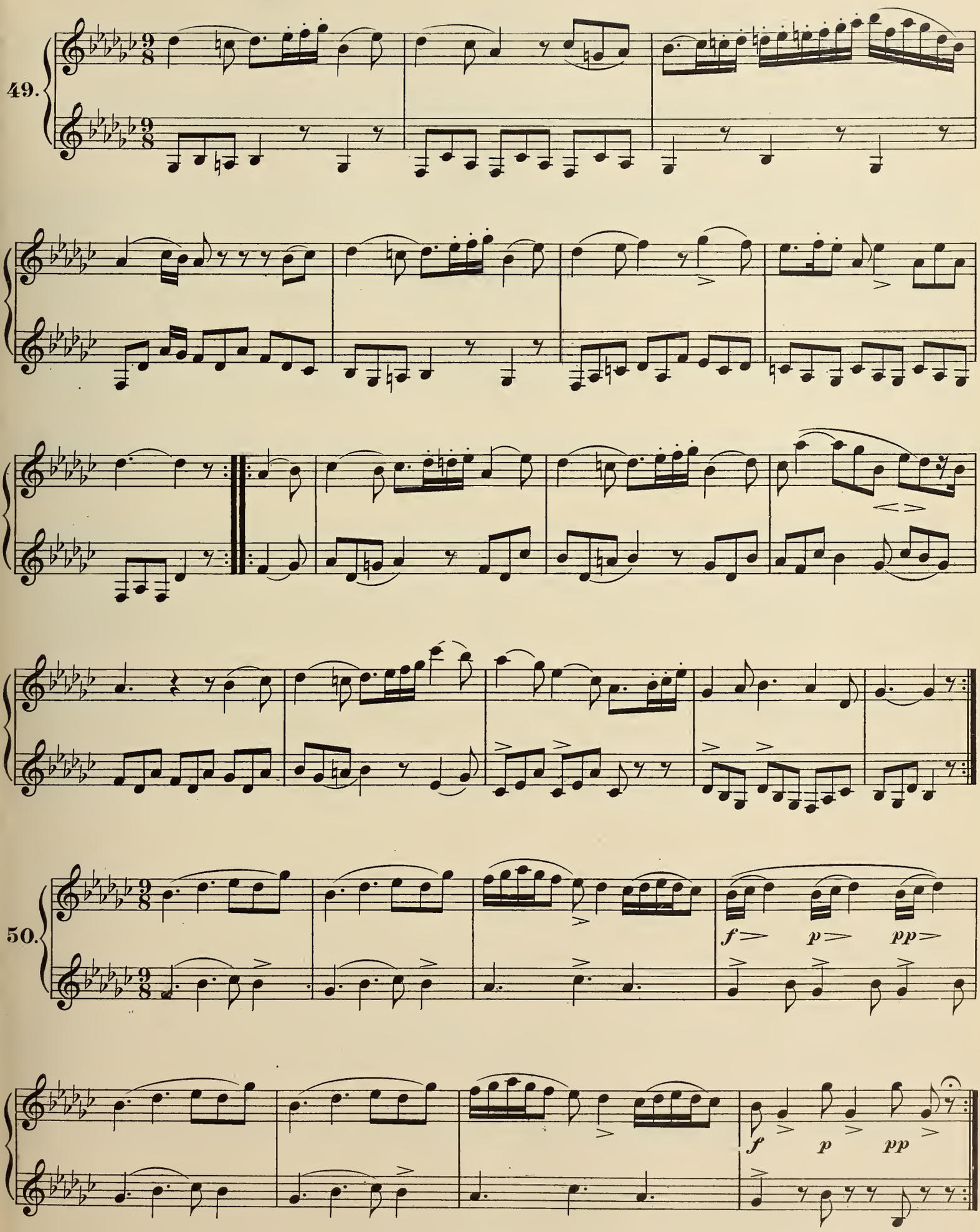
Dominant 7th

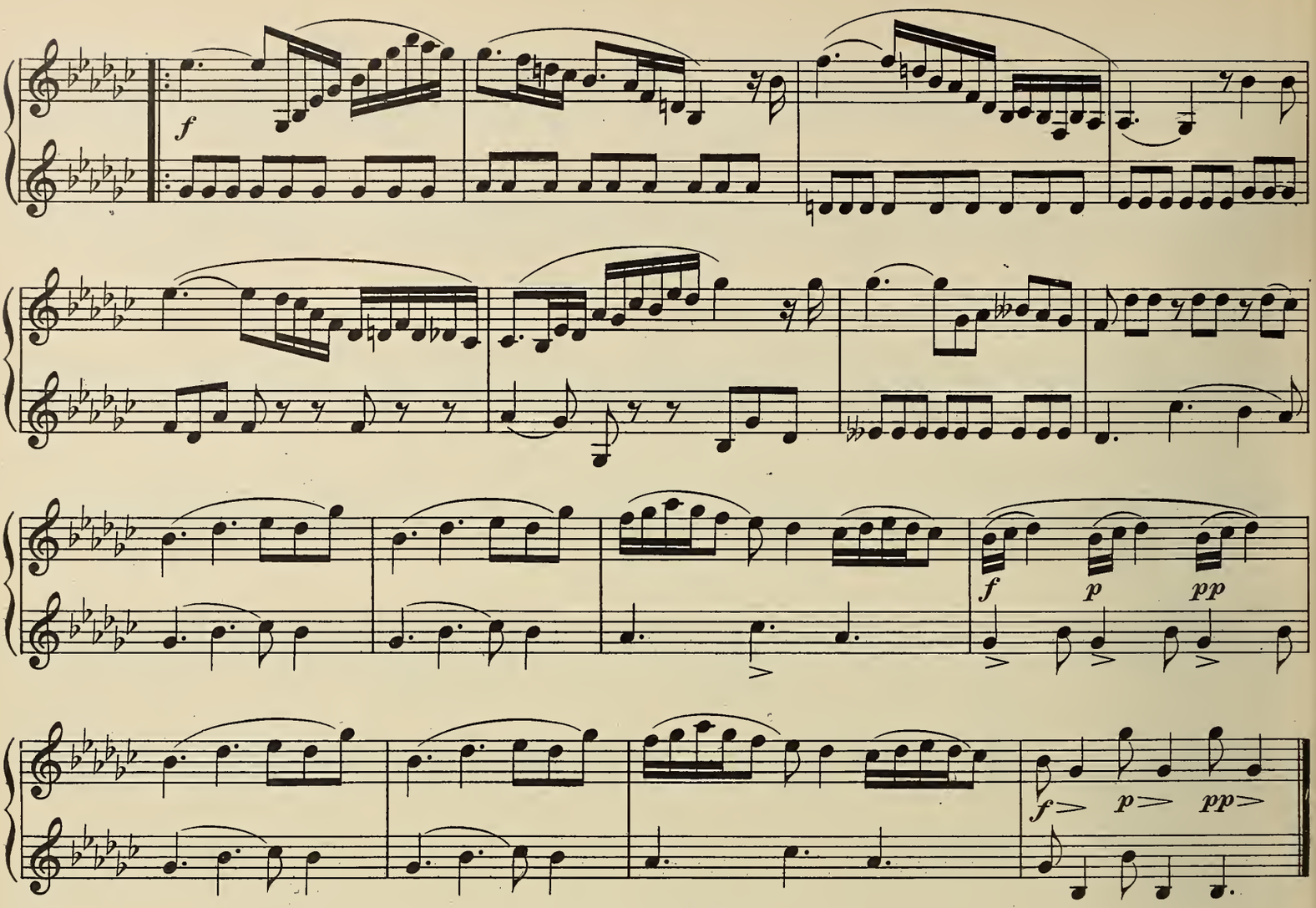

46.
12/8
p
47.
12/8
p
rf
rf




## G♭ MAJOR.

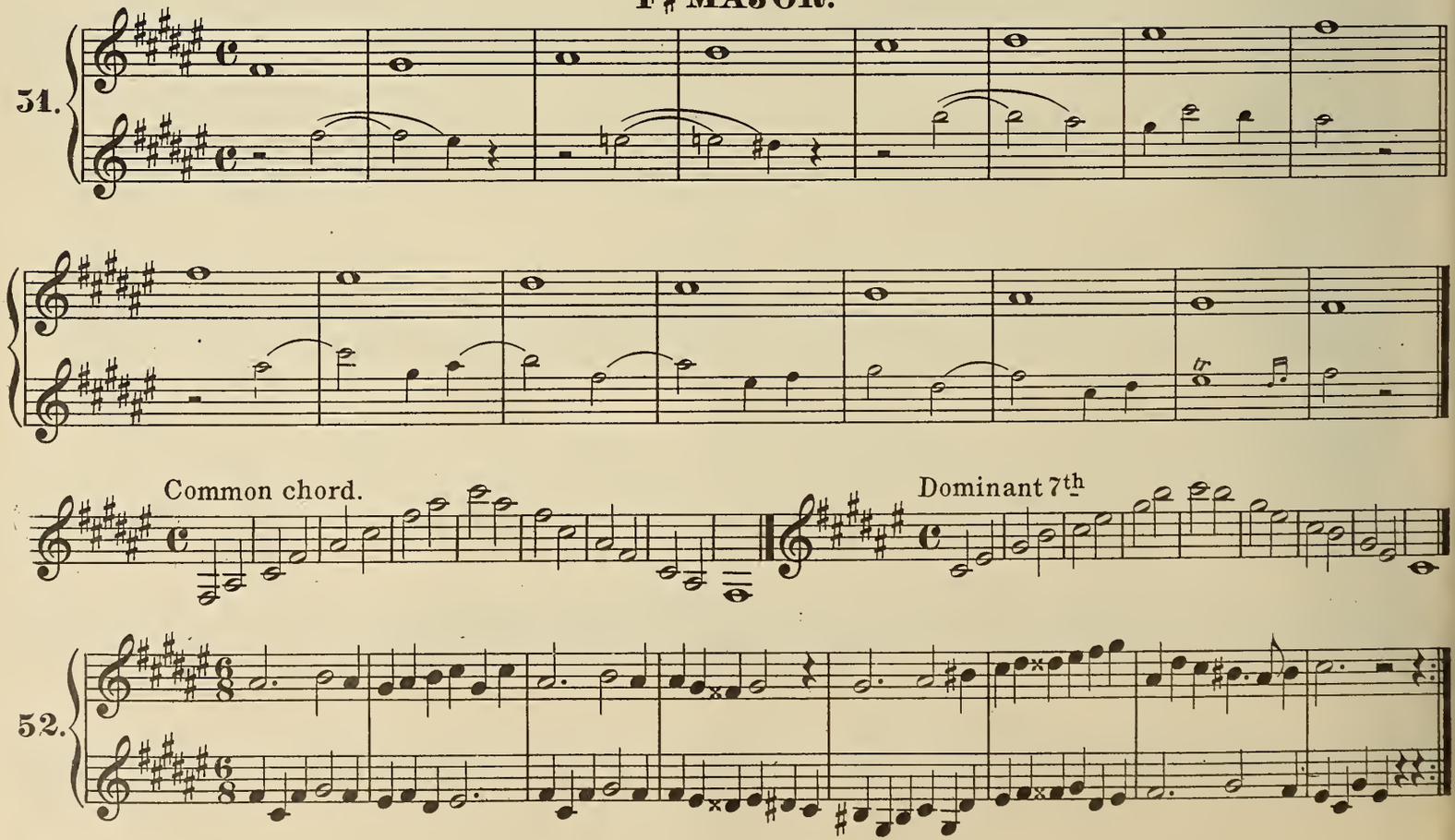



49.
50.
f
p
pp
f
p
pp




## F♯ MAJOR.

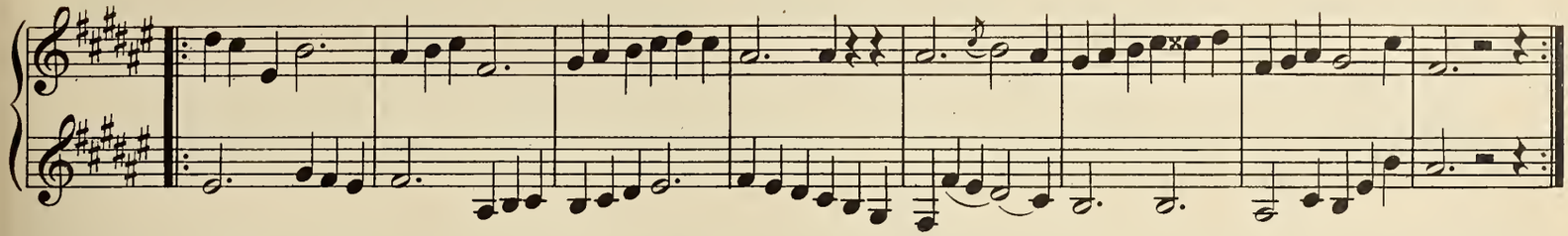
31.



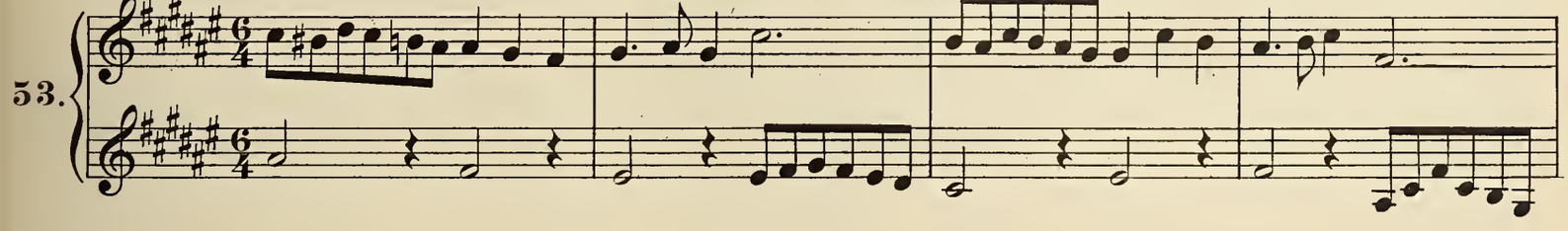
Common chord.

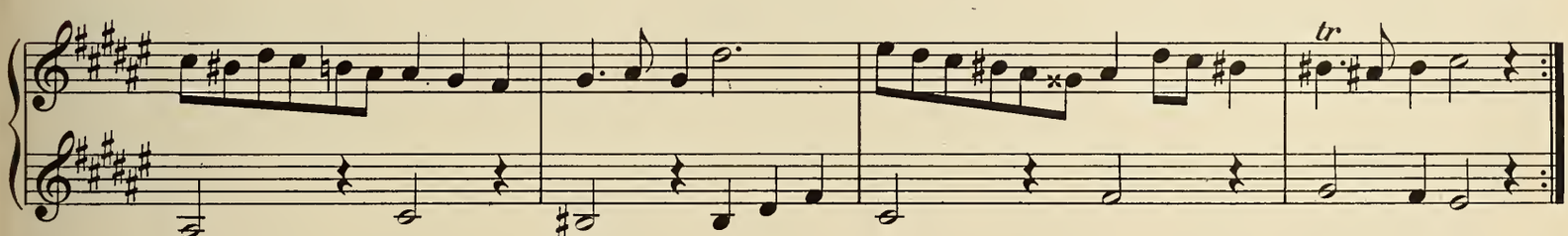
Dominant 7th

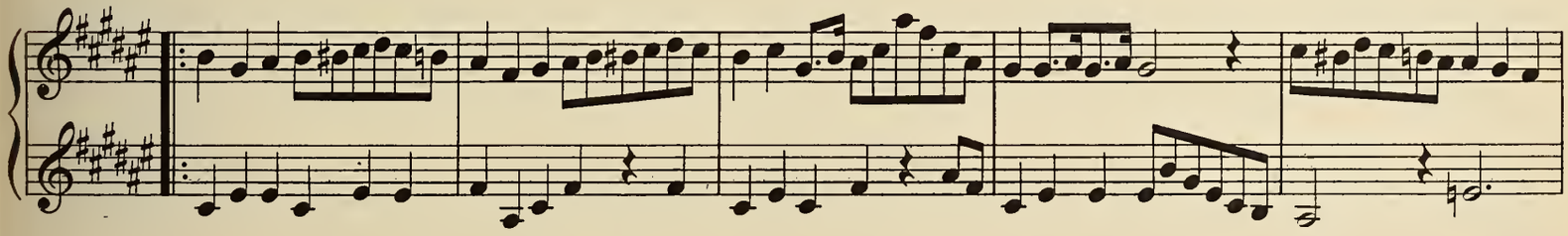
52.

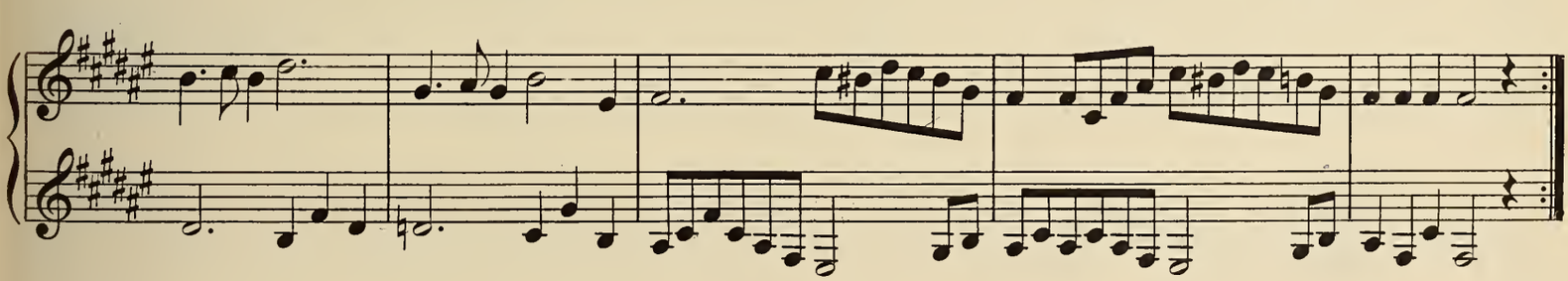


53.



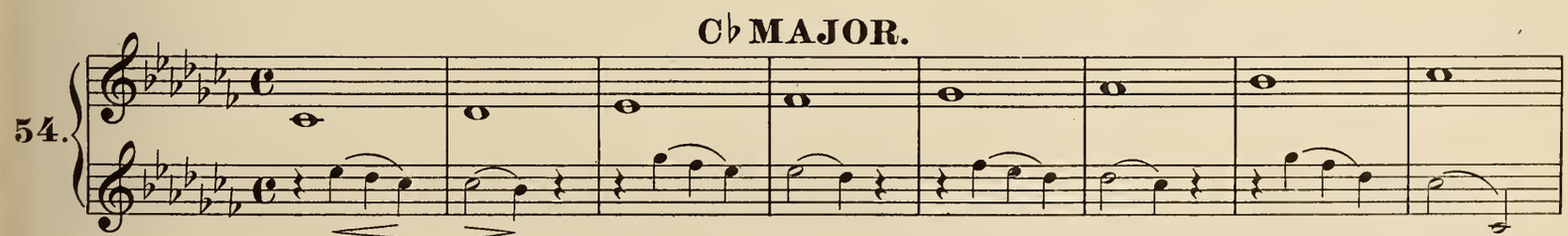


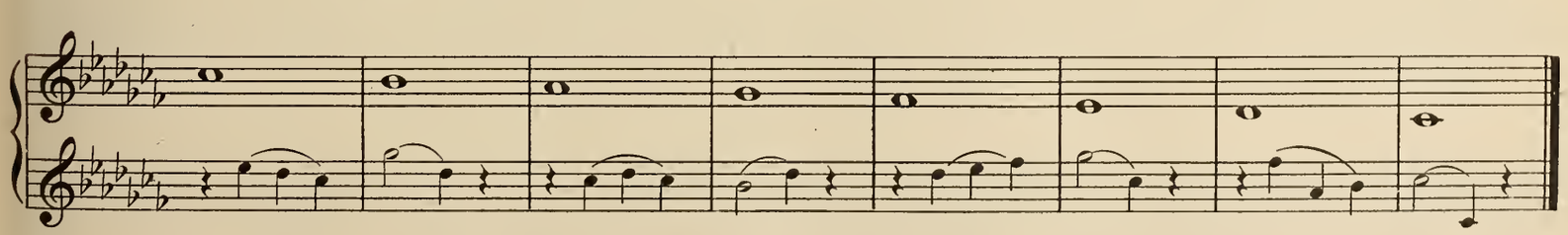




## C♭ MAJOR.

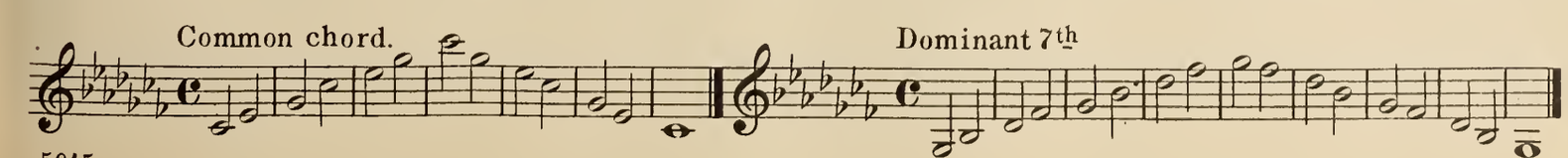
54.

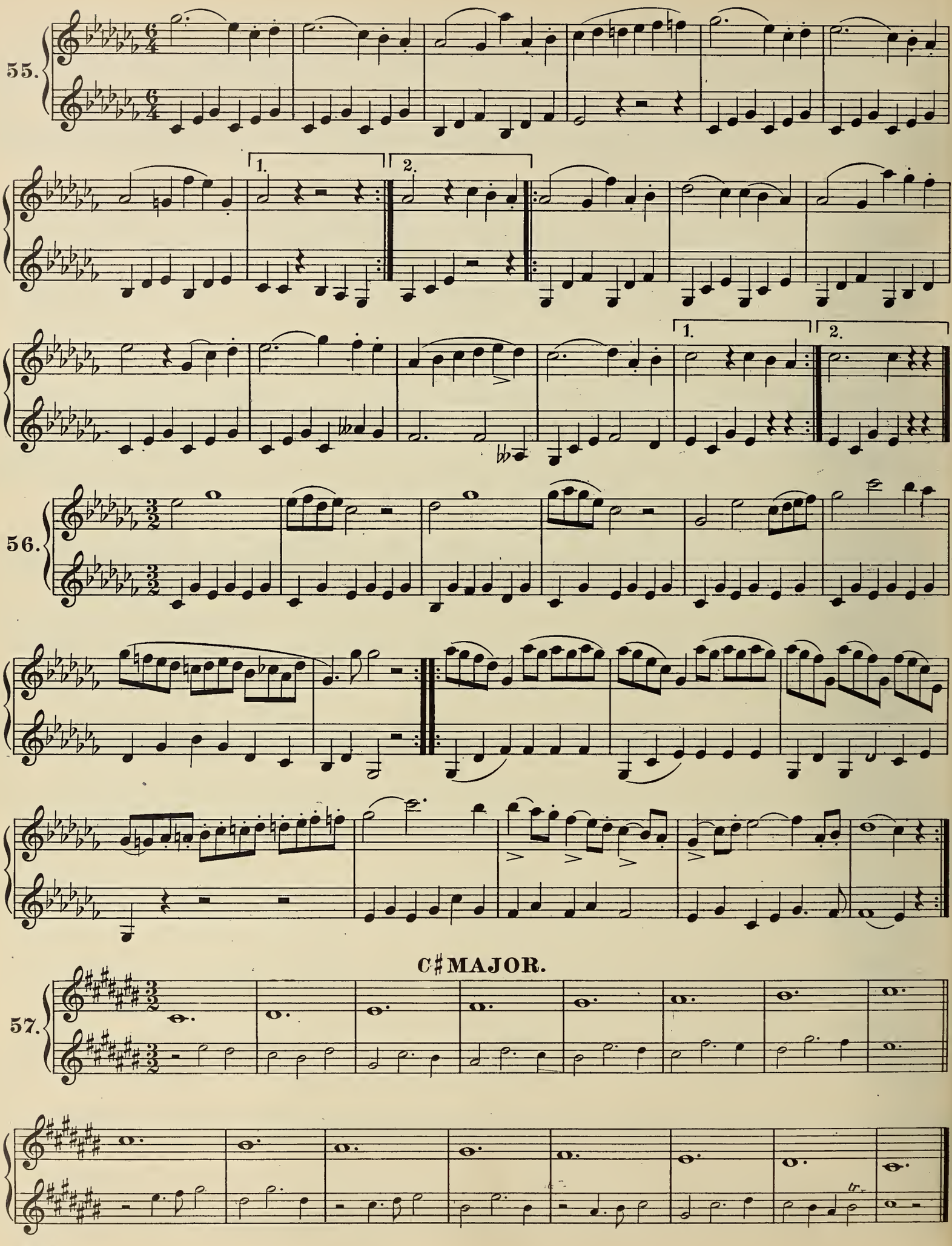




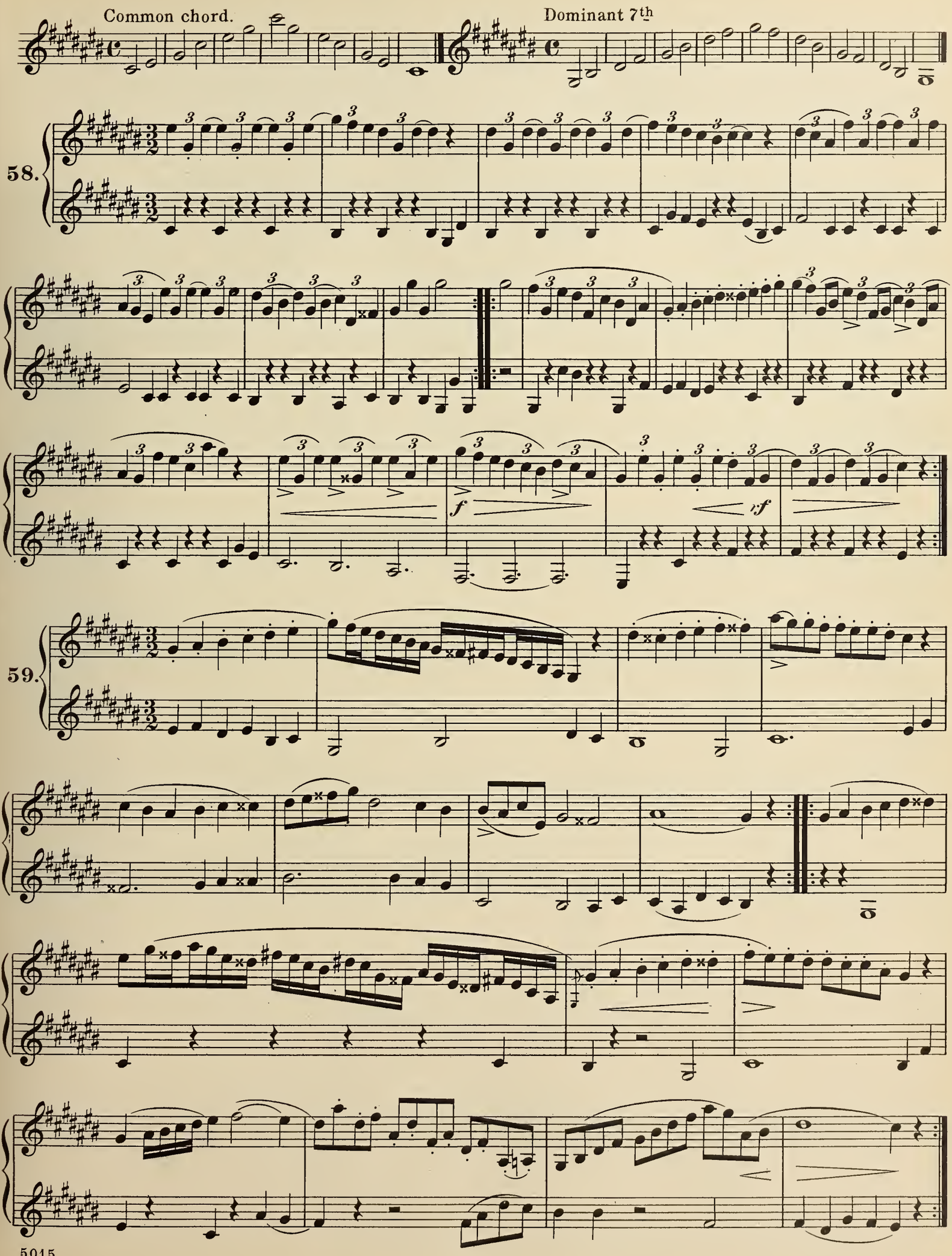
Common chord.

Dominant 7th






## C♯ MAJOR.

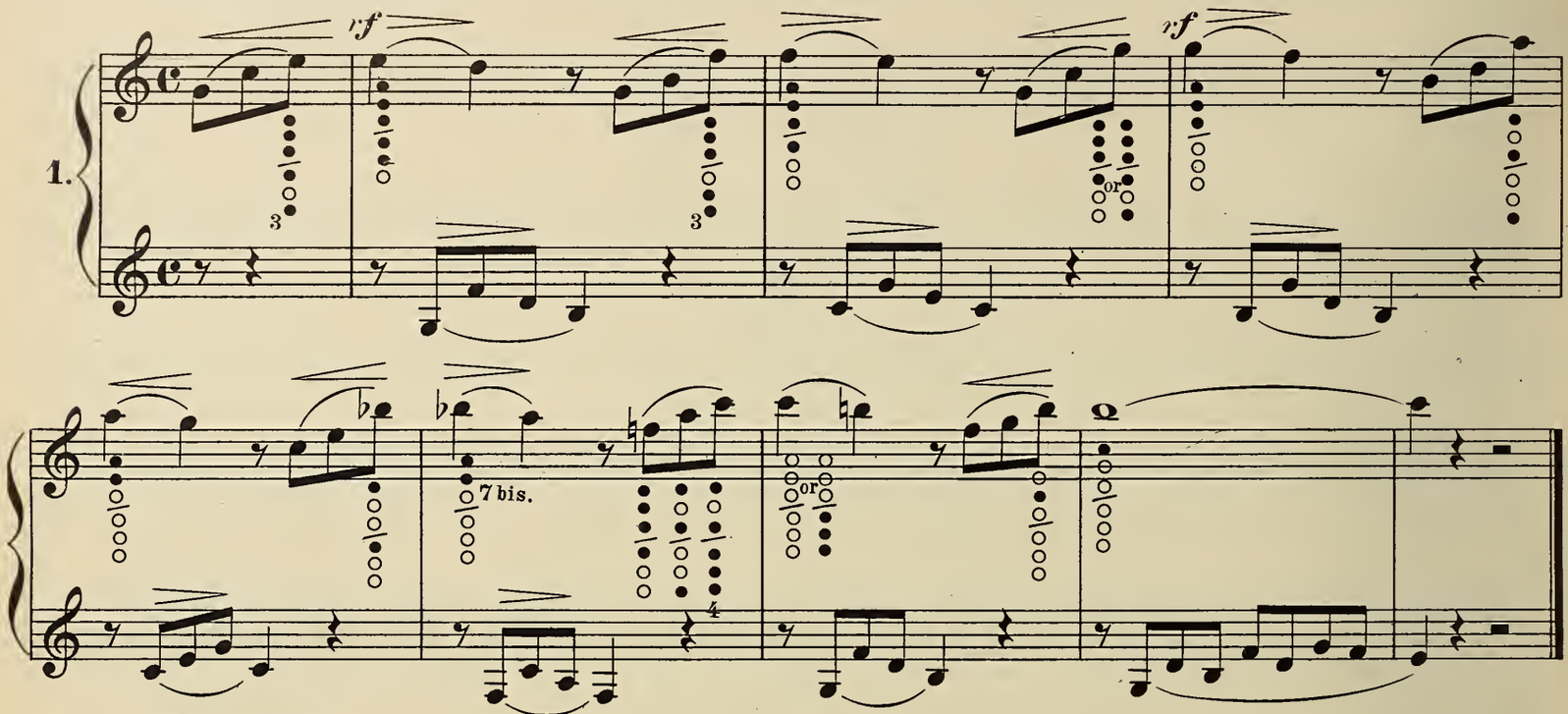

Common chord.
Dominant 7th
58.
59.

## CHANGE OF FINGERING ON THE SAME NOTE.

There are certain effects very agreeable upon stringed instruments which with a little aptitude can be rendered upon the Clarinet: such as (for example) the change of fingering on the same note. To work this effect, which is rarely met with (but which should be known so as to be able to do it when required) it is essential that the changes of fingering do not cause the slightest interruption in the vibration given on the first note.

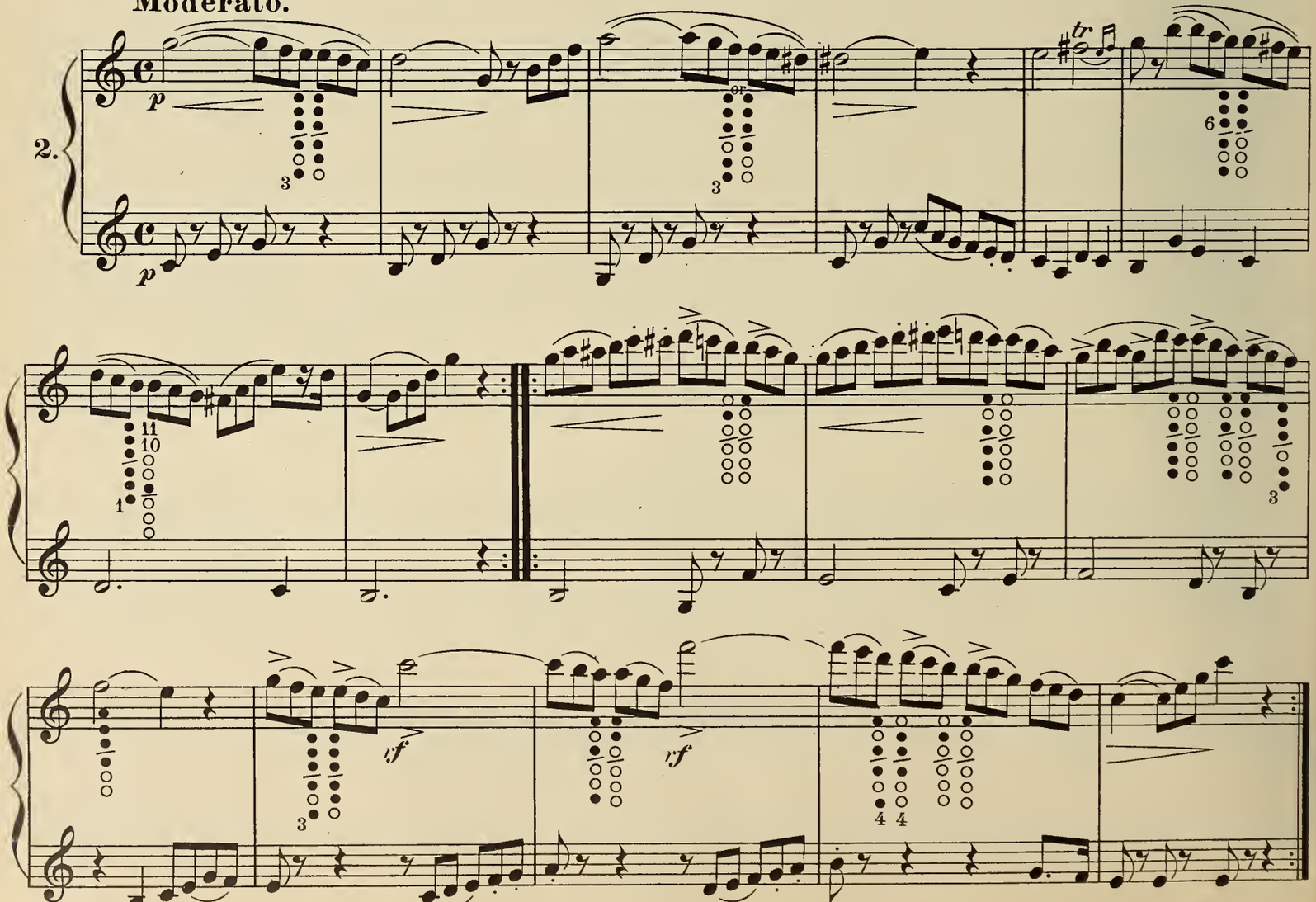
**Moderato.**

1.




**Moderato.**

2.



## TASTE AND EXPRESSION IN MUSIC.

Taste is the sentiment of the beautiful: this sentiment is natural, it is not acquired, it developes itself. It is taste that appreciates light and shade and is the guide to expression.

Expression is that faculty possessed by the artist of reproducing with energy; with soul; above all with truth, the ideas which are within him and the sentiments he feels. Without the necessary gradations of light and shade music would be pale and uncolored; for melody requires expression as the earth requires light, as the body needs a soul.

It is taste which reveals the true artist: music contains within itself a crowd of volatile shadows, mysterious and out of sight, which are beyond all rules and which the common musician will let pass unperceived; but the man of tact, the artist of taste will know where to find them: much more, he will understand them. Thence he derives his animation he becomes influenced by the ideas which ruled the composition of the piece, he appropriates those ideas, makes them his own and imparts them to his audience, who, like himself, pass by turns from grief to joy, from calm and repose to the tumult and impetuosity of the passions. Then music is no longer an amusement, a recreation of the ear: it attains a rôle far more imposing; it becomes a language strong, energetic and potent, which impresses the heart, silences the multitude, and leads them to great and noble actions.

Such are the results produced by expression in music: results real and not imaginary. But they are not ordinary men who obtain these effects; great artists alone know the secret of them, and this secret empowers them in the force of their talent, in their genius; and their success is never doubtful, for if the multitude have not genius at least they comprehend it, and are obedient to the feelings which that genius imparts to them.

## THE CADENCE.

The cadence is a repose which indicates that the measure is suspended.

The cadence diverts the imagination and allows the singer to display his talent of vocalisation, and the instrumentalist the brilliancy of his instrument.

Good taste is the only rule to be consulted; that alone will denote whether the movement should be slow or fast; whether the cadence should be of long or short duration.

*GENERAL RULE.* When the cadence is not tied to the phrase which follows, it is in good taste to leave an interval rather long than short between the finish of the cadence and the phrase which comes after.

## THE TRAIT OR PROMINENT PASSAGE.

It is in the execution of the trait that we recognise and estimate the ability of the player; for this reason he must strive to perform this passage with every desirable neatness.

The first bars of the trait must be well posed and well accented, in order to catch easily the designs in its composition.

The finish of a trait always requires an amount of spirit and dash to bring it to a happy termination.

## ARTICULATION.

To articulate, is to make heard distinctly with neatness and precision all the notes of a trait, phrase or other piece adding there to the proper amount of shading and inflexion.

There are two sorts of articulation: the slurred and the detached. But these two articulations are combined of a thousand styles; and it is by a happy mixture of slurred and detached notes that we obtain the most beautiful results. As it would be difficult to give here all the various forms of articulations (for frequently they depend on the caprice and fancy of the player) I have arranged 45 exercises on those which are most in use.

# 45 EXERCISES.

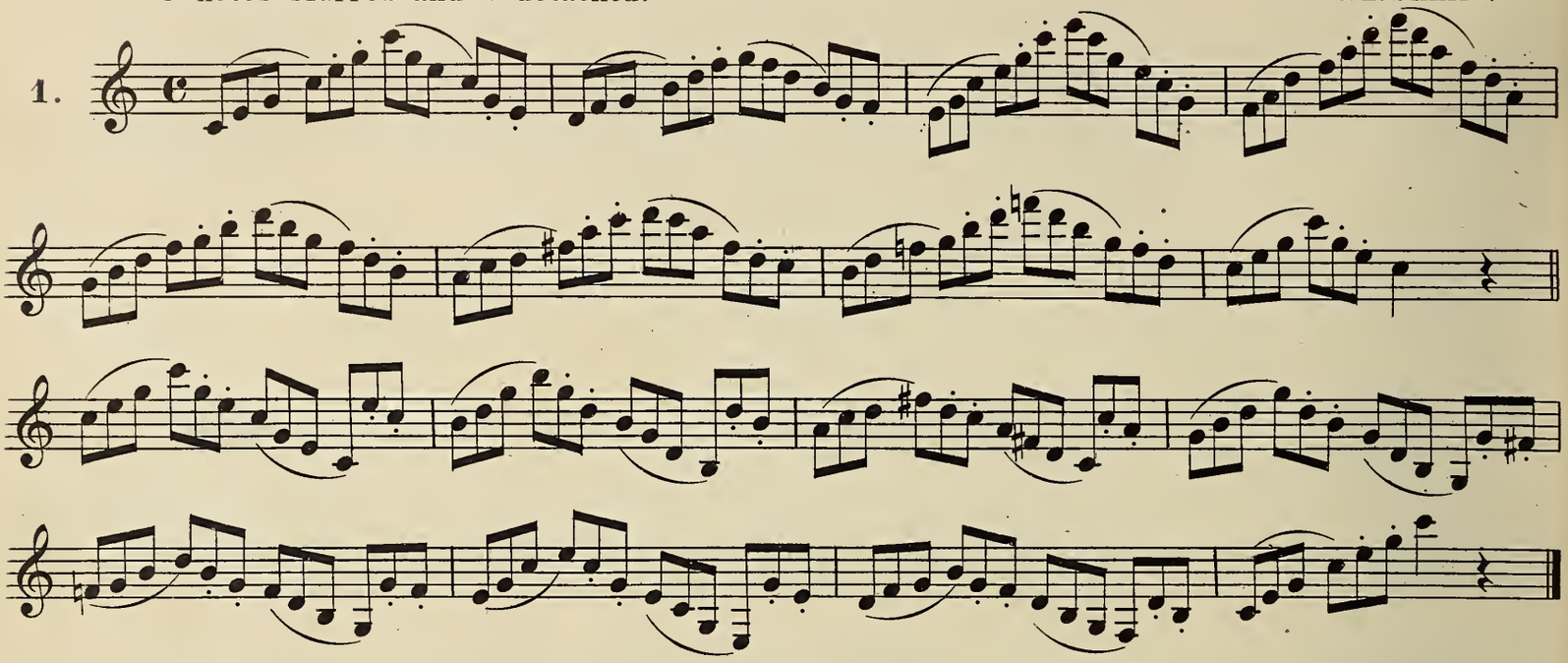
## UPON DIFFERENT COMBINATIONS OF ARTICULATION WITH STUDIES OF SIXTHS, OCTAVES, ETC.

By H. KLOSÉ.
Edited and revised by
C. L. STAATS.

Bear a little on the first note of the slur and lighten the last one where the bind finishes.

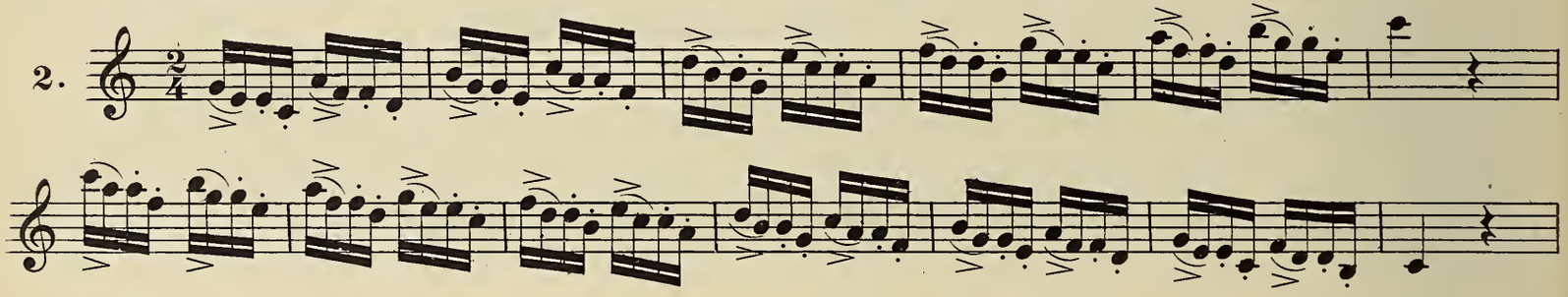
4 notes slurred and 2 detached.

1.



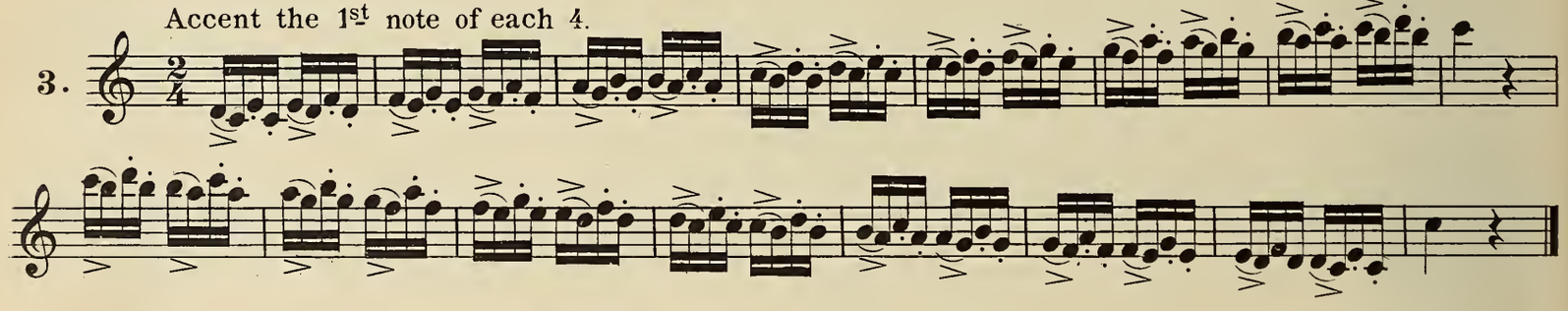
2 notes slurred and 2 detached (articulation much used.) Press the 1st note of the slur.

2.



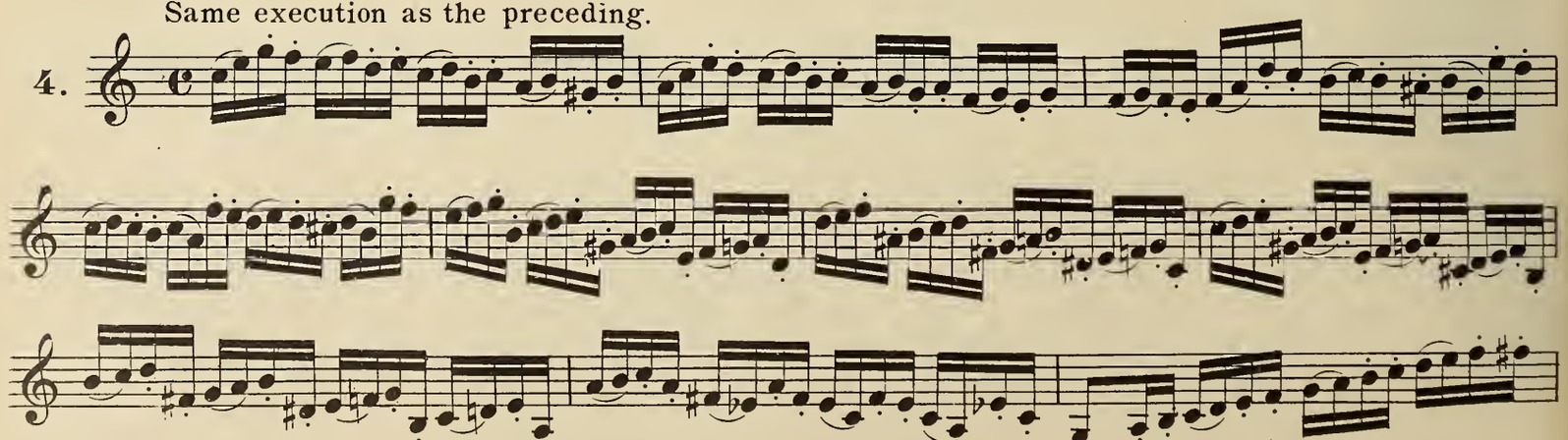
Accent the 1st note of each 4.

3.



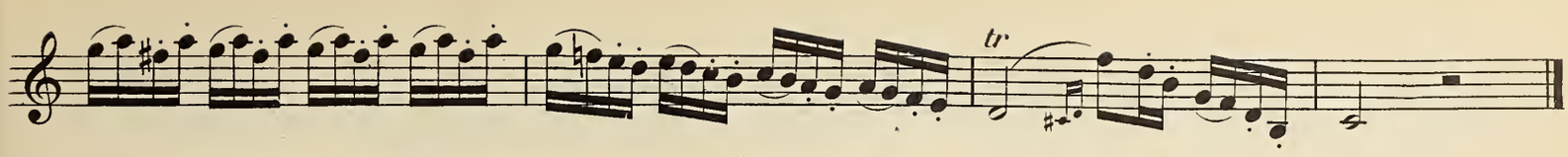
Same execution as the preceding.

4.



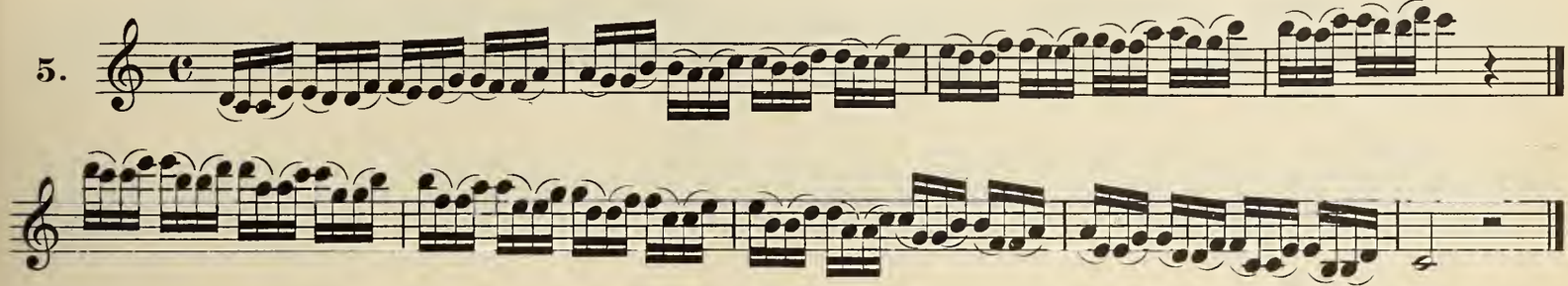


*Copyright 1907 by Carl Fischer, N. Y.*



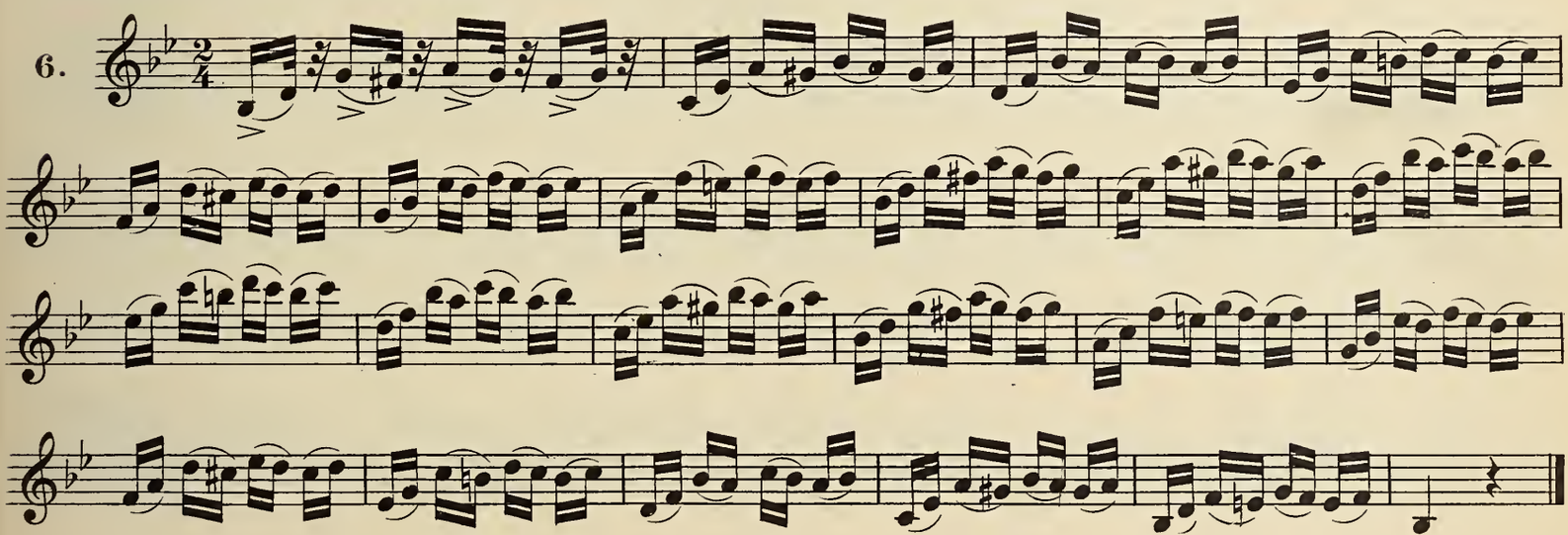
Slur two by two. The 1st note of each slur must be rather more emphasised than the second.

5.



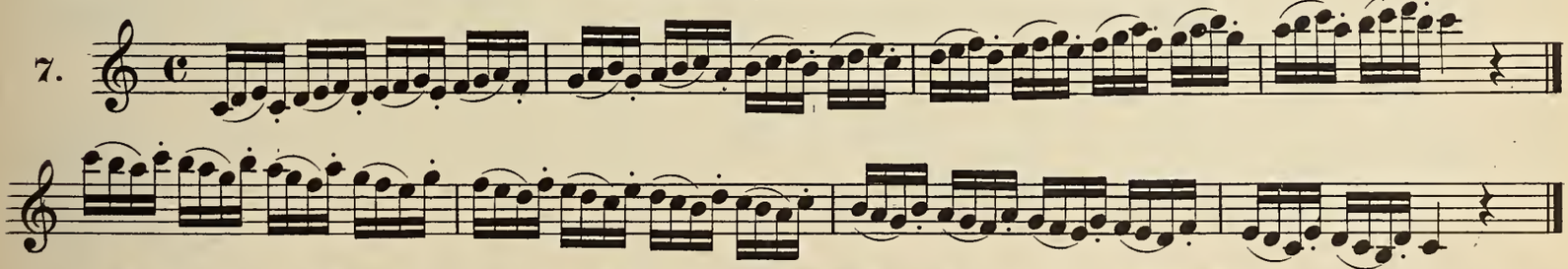
Execute like the 1st bar separating the notes 2 by 2 and attacking the first of each pair with a short stroke of the tongue.

6.



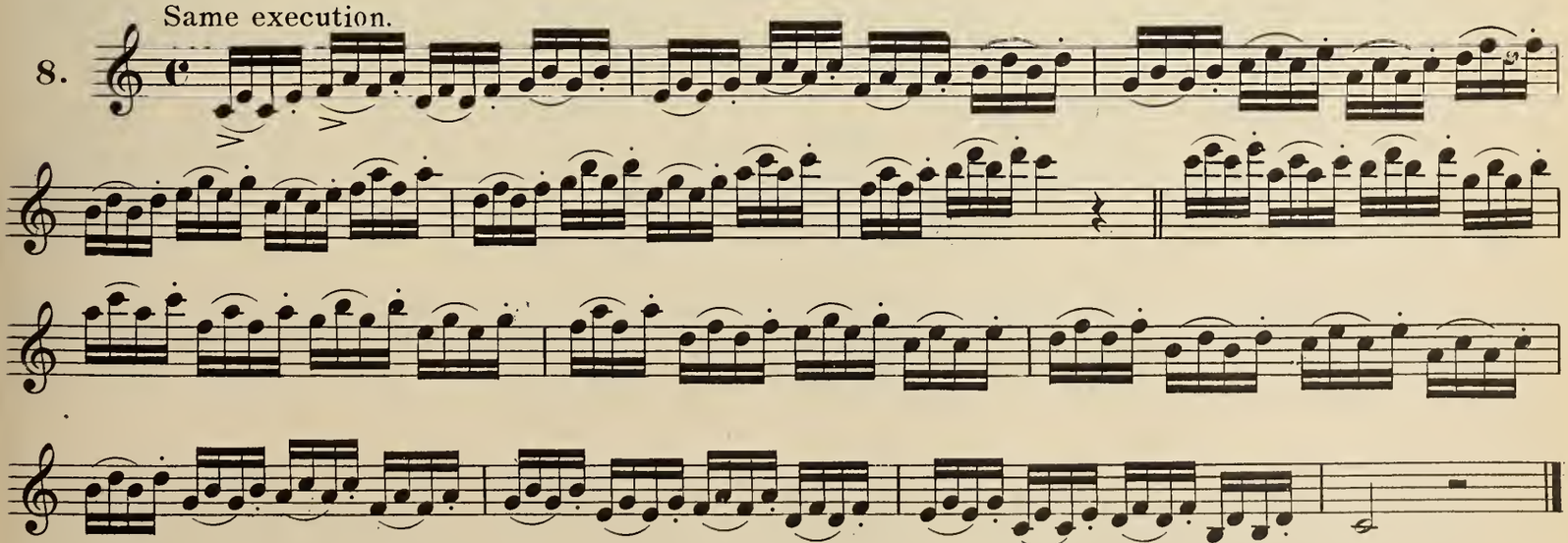
3 notes slurred, one detached. Mark always the first note of each group.

7.

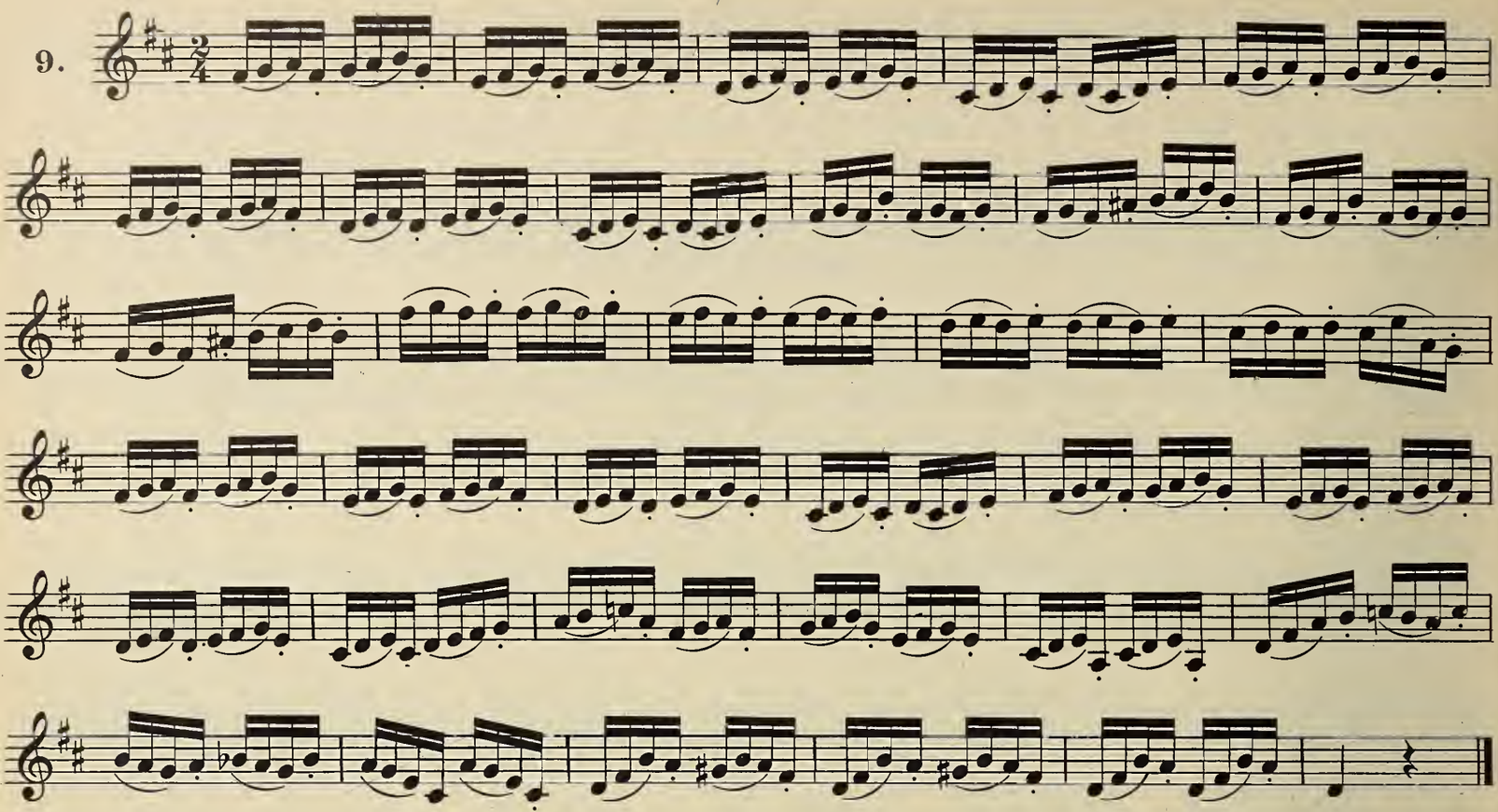


Same execution.

8.

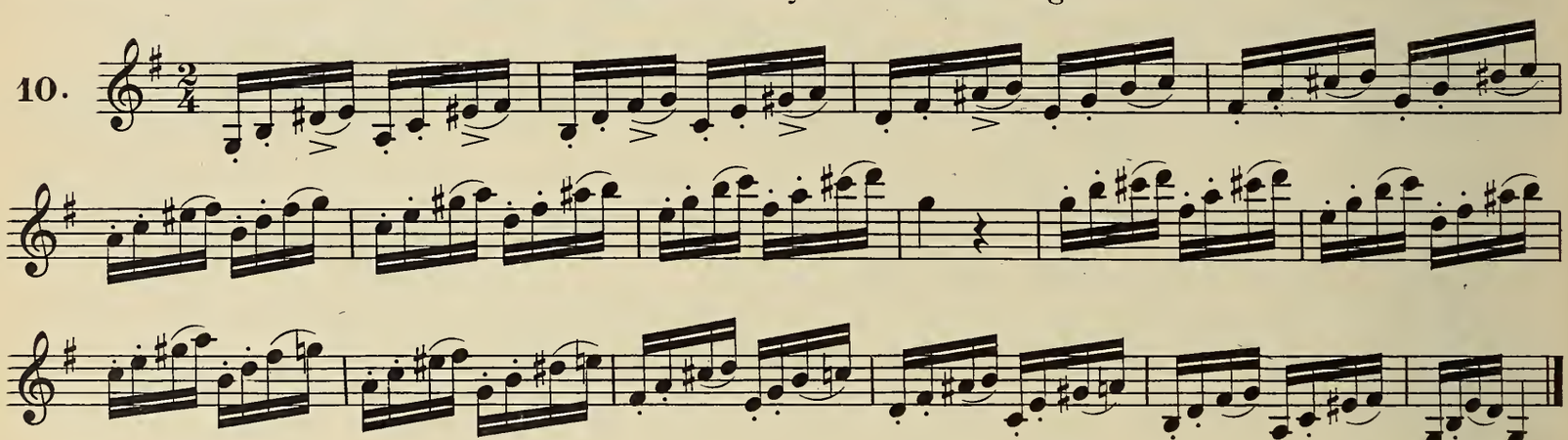


9.

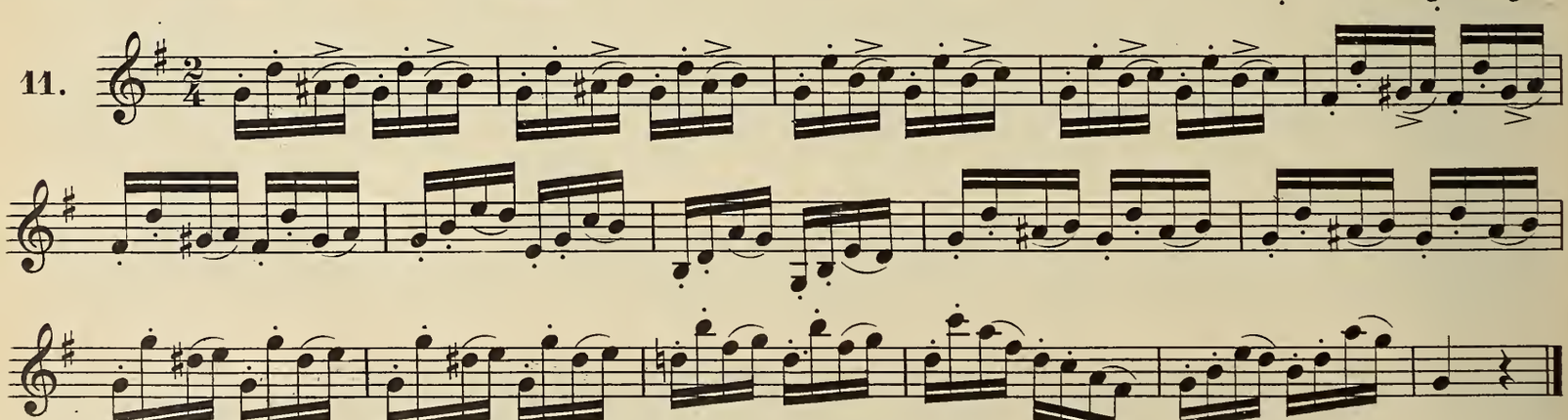


2 notes detached and 2 slurred. Mark always the commencing note of each slur.

10.



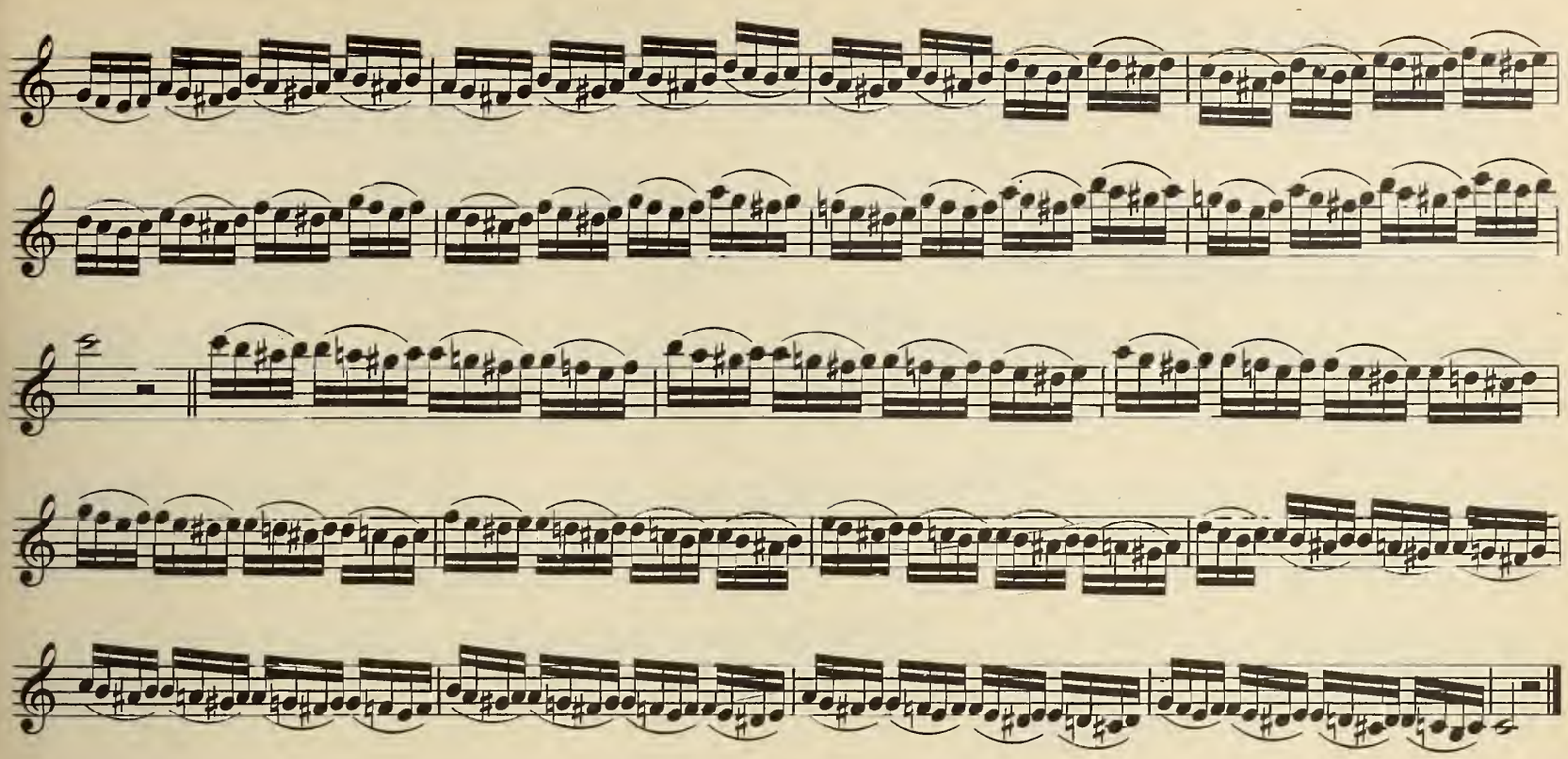
11.



*GENERAL RULE:* The first note of each division of the bar must be always more accented than the others.

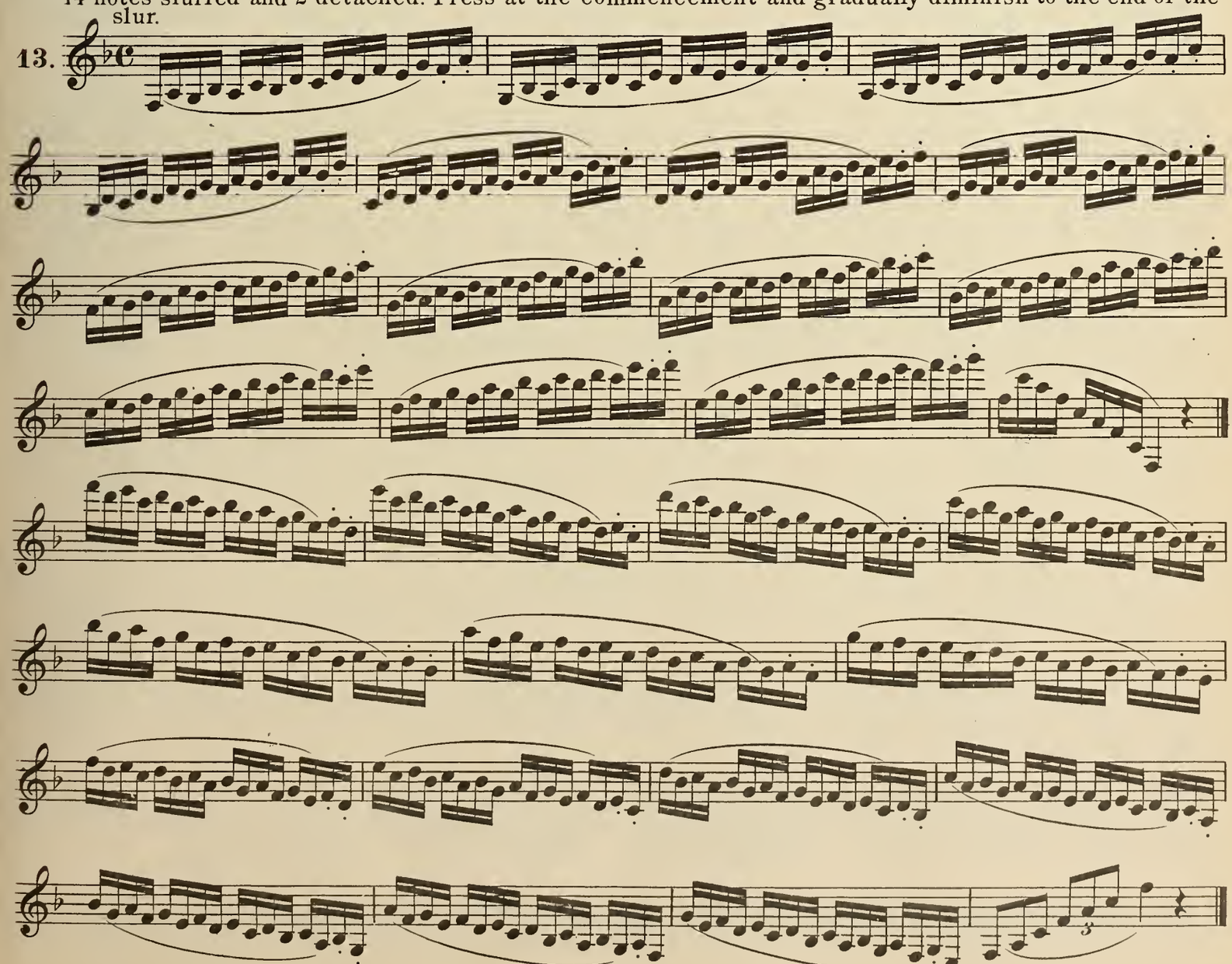
4 notes slurred

12.



14 notes slurred and 2 detached. Press at the commencement and gradually diminish to the end of the slur.

**13.**



14.

15.

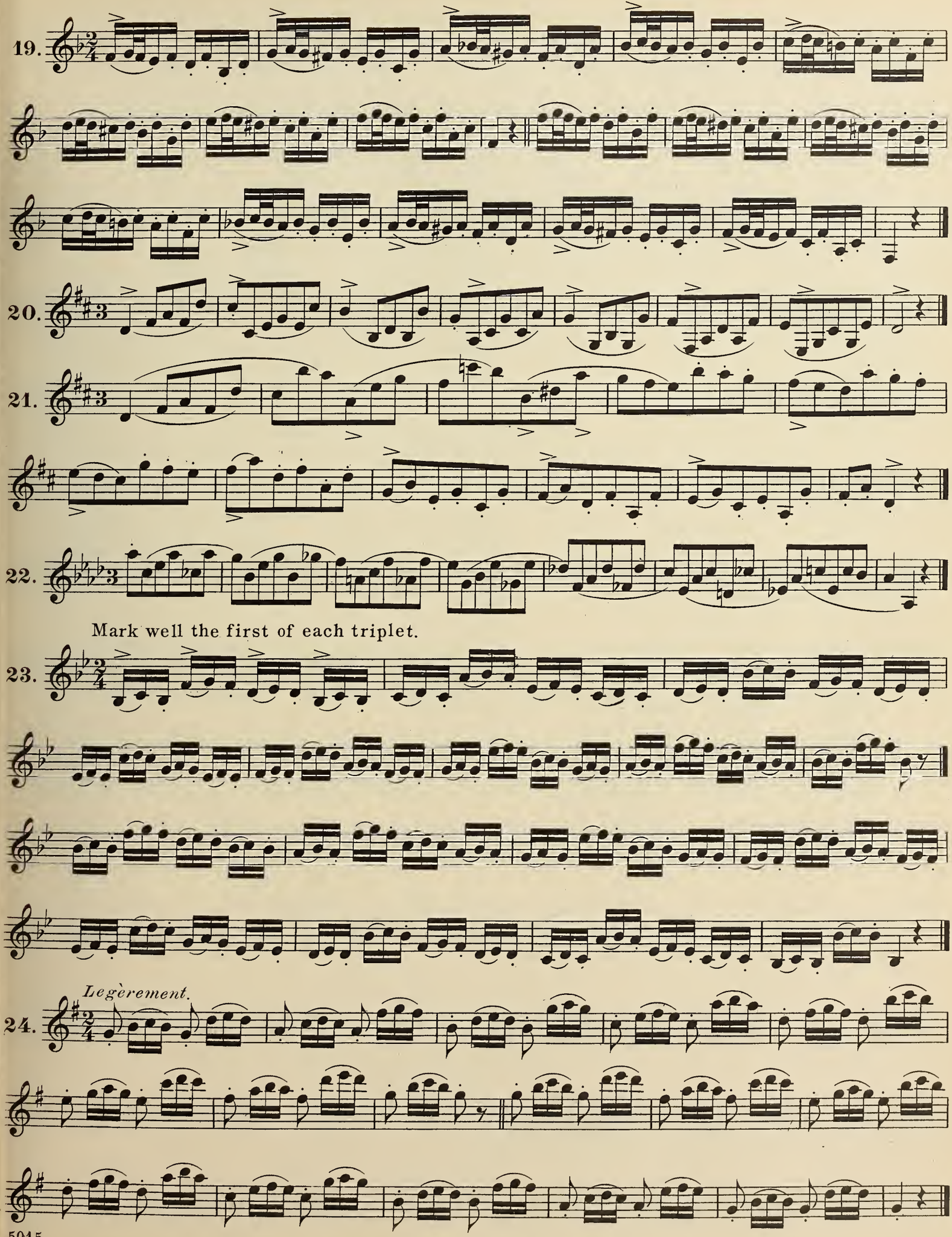
16.

To be played in two ways — Slur every two — Slur the whole bar.

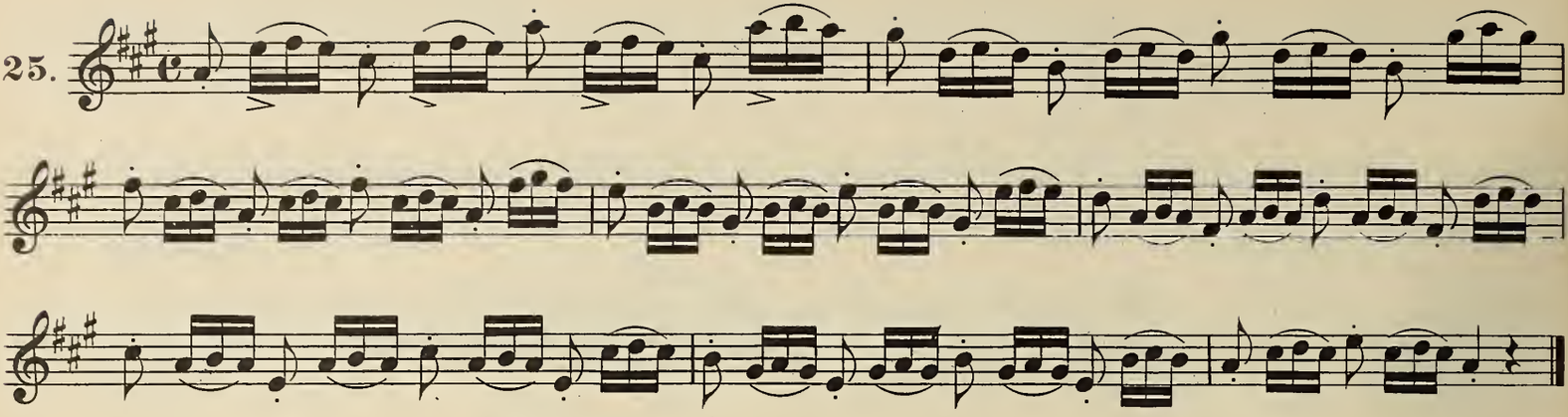
17.

Take firmly the first note of the slur, and well emphasise the long note (the eighth.)

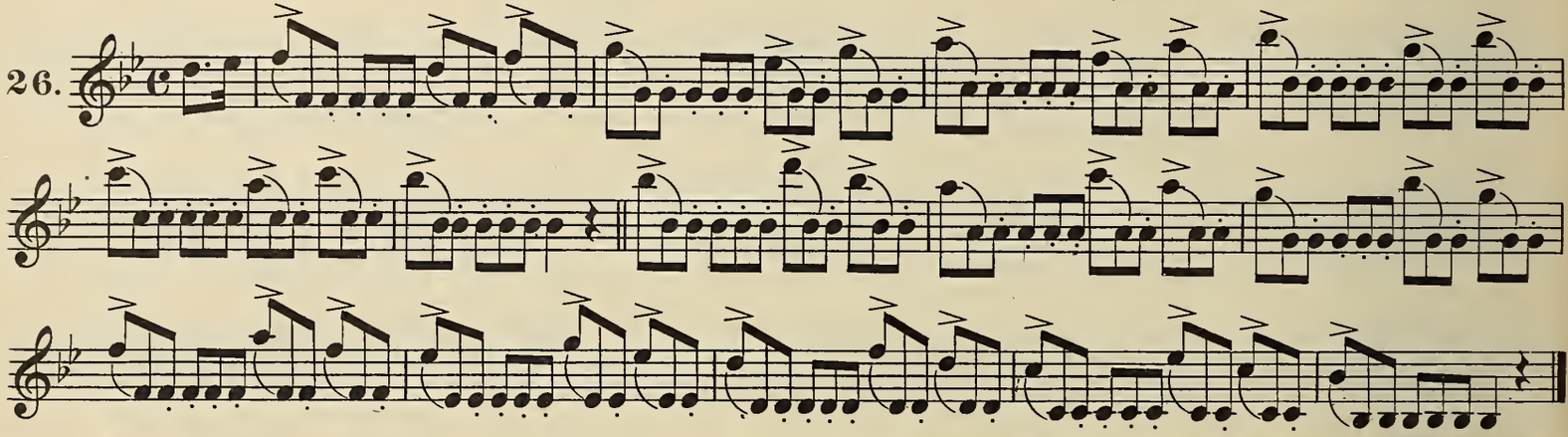
18.


19.
20.
21.
22.
Mark well the first of each triplet.
23.
Legèrement.
24.

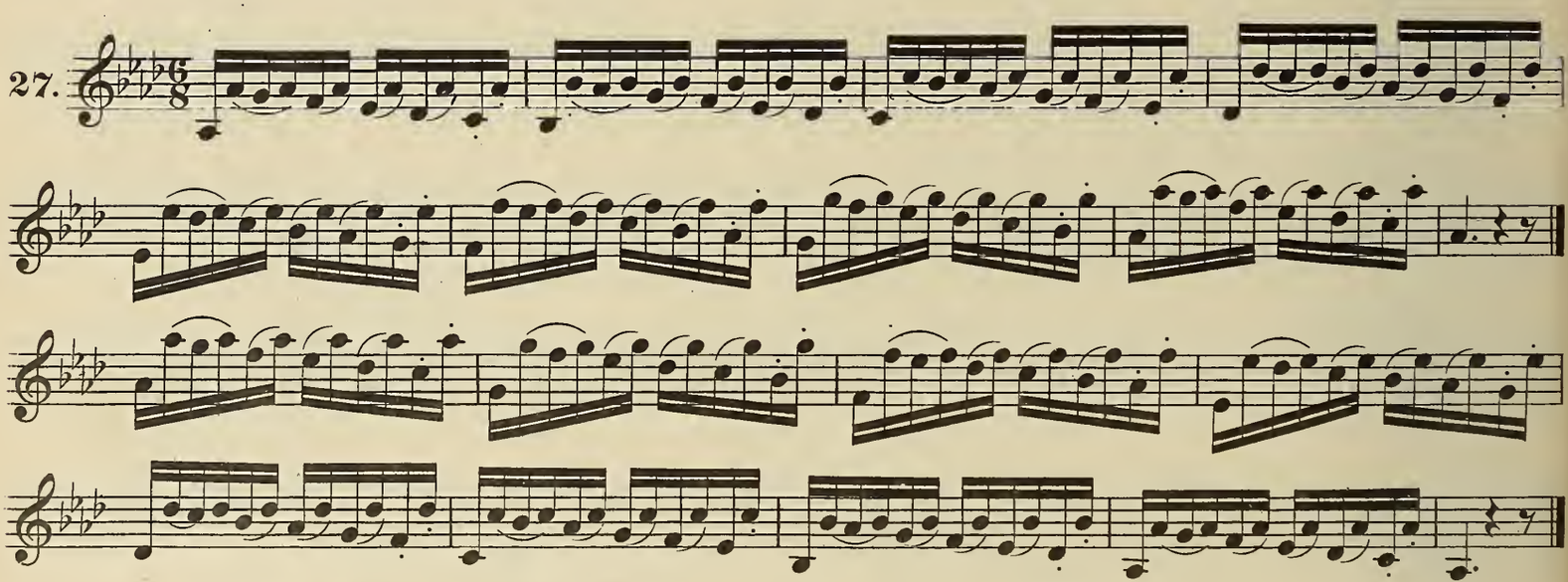
25.



26.



27.



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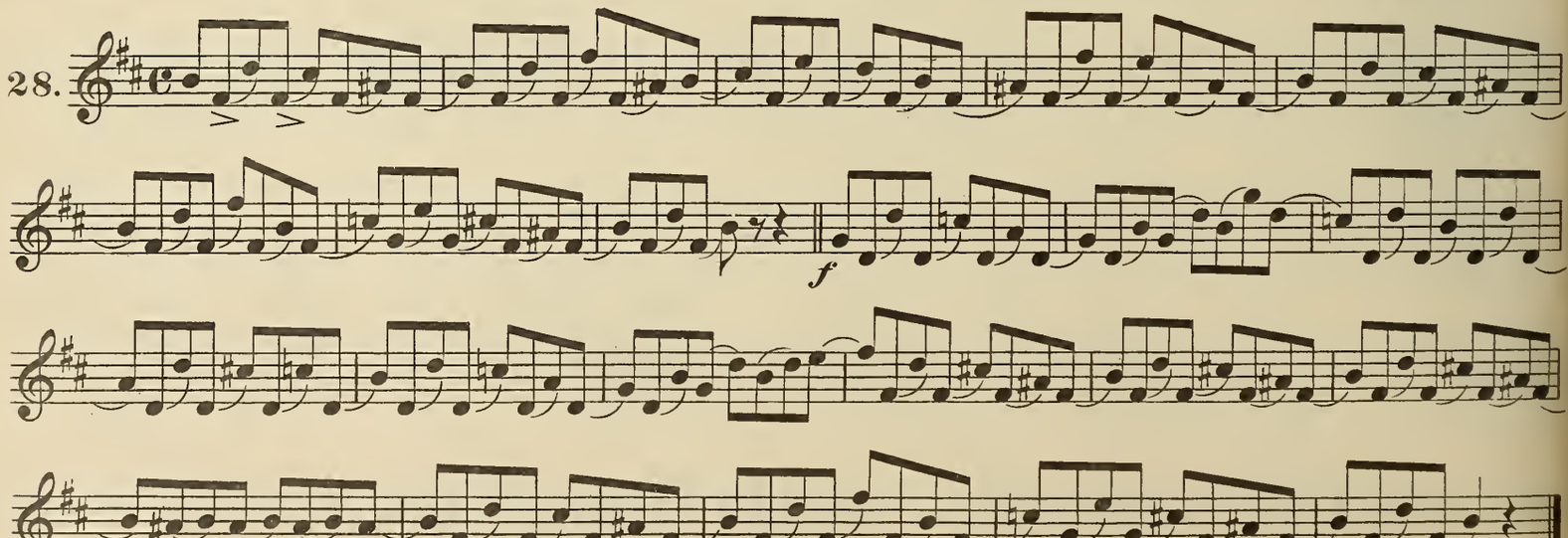
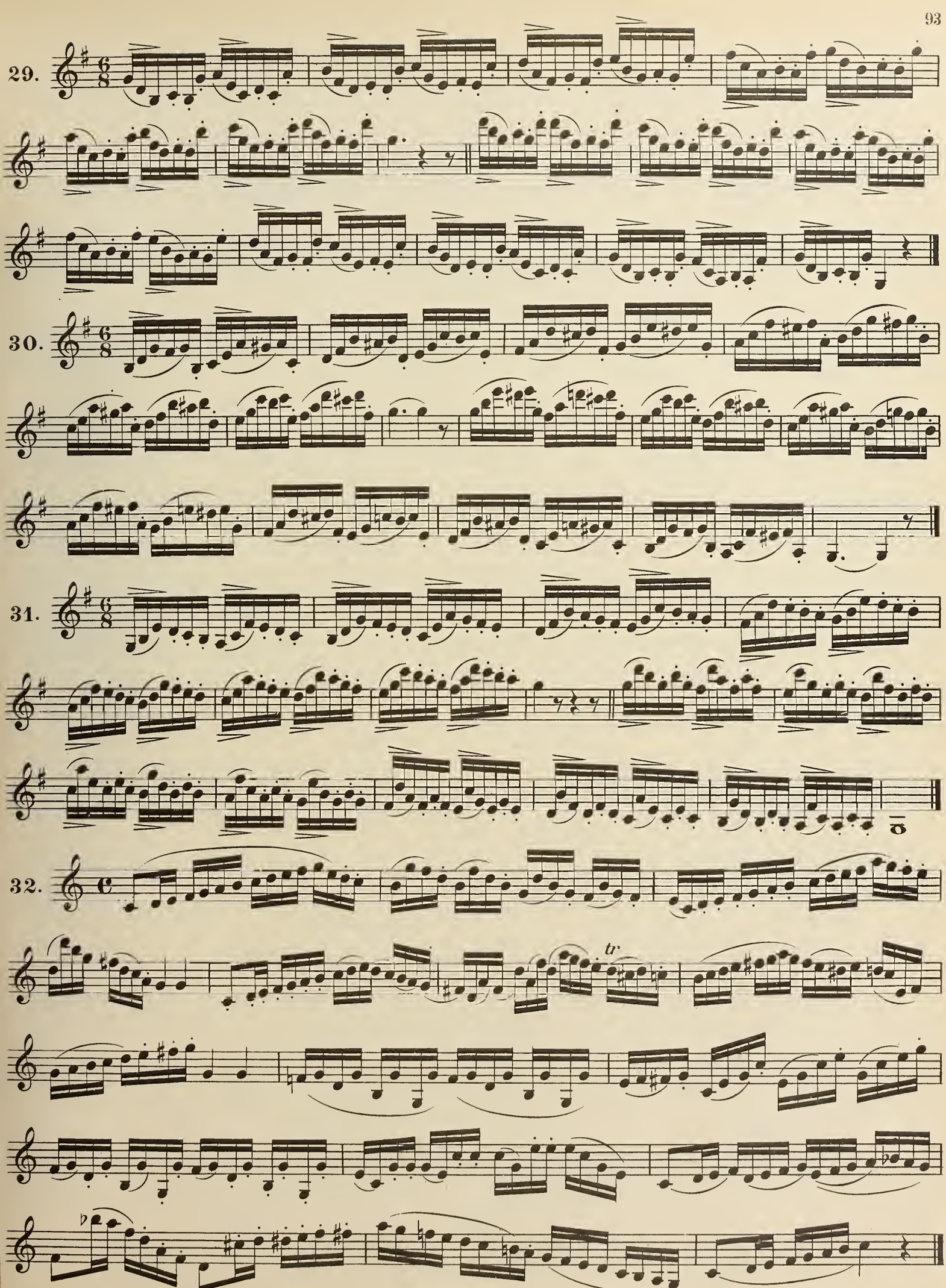
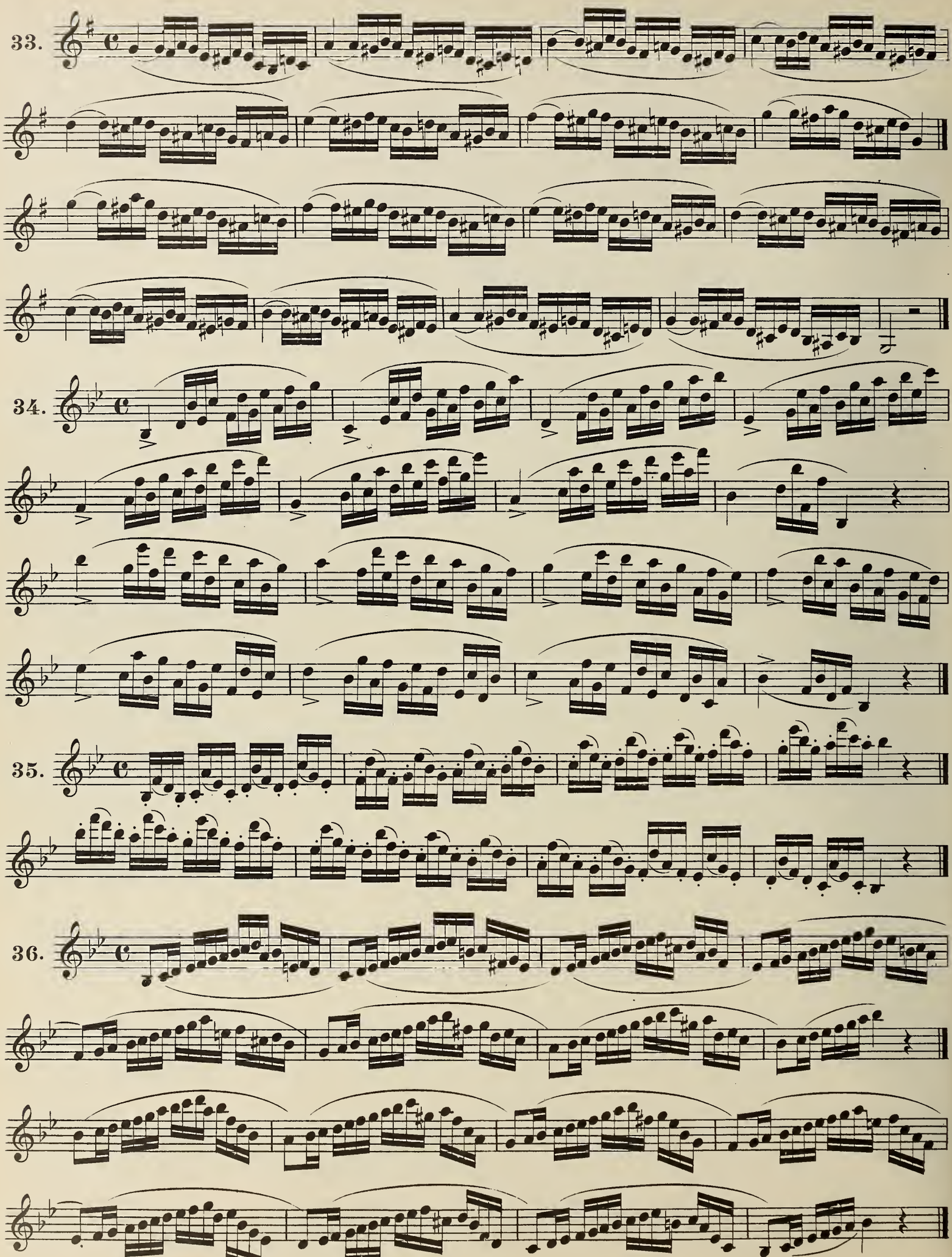
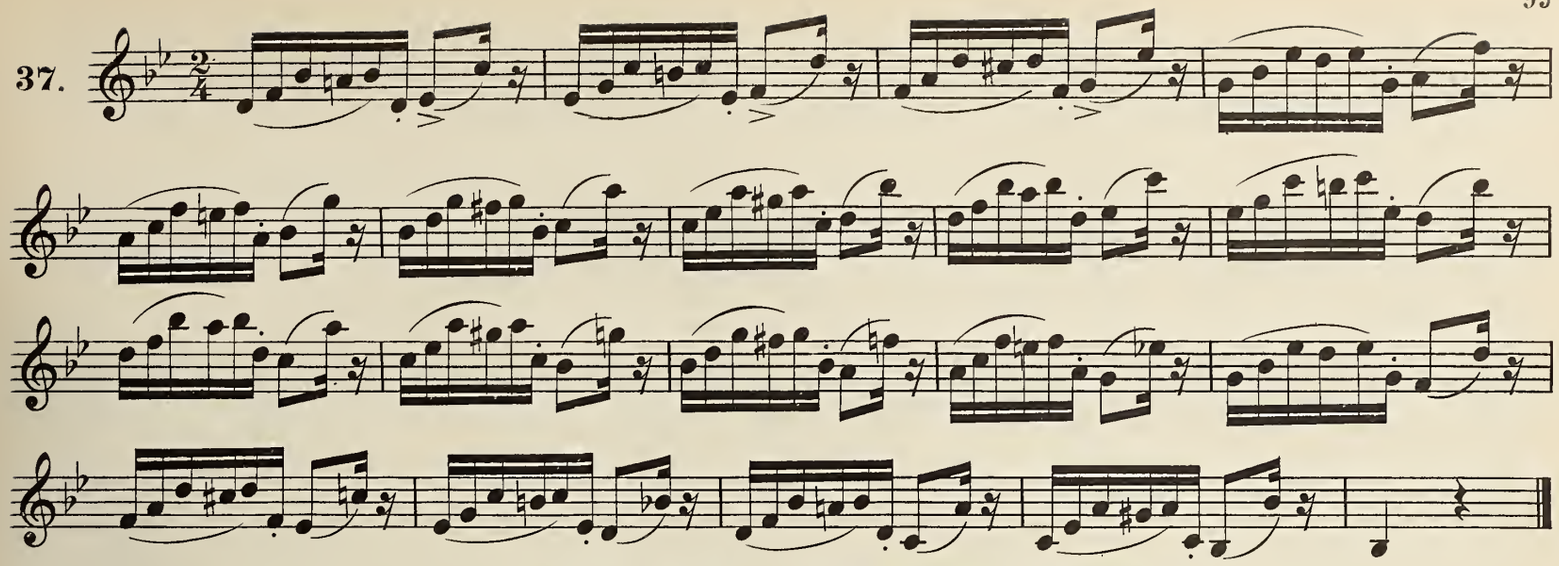


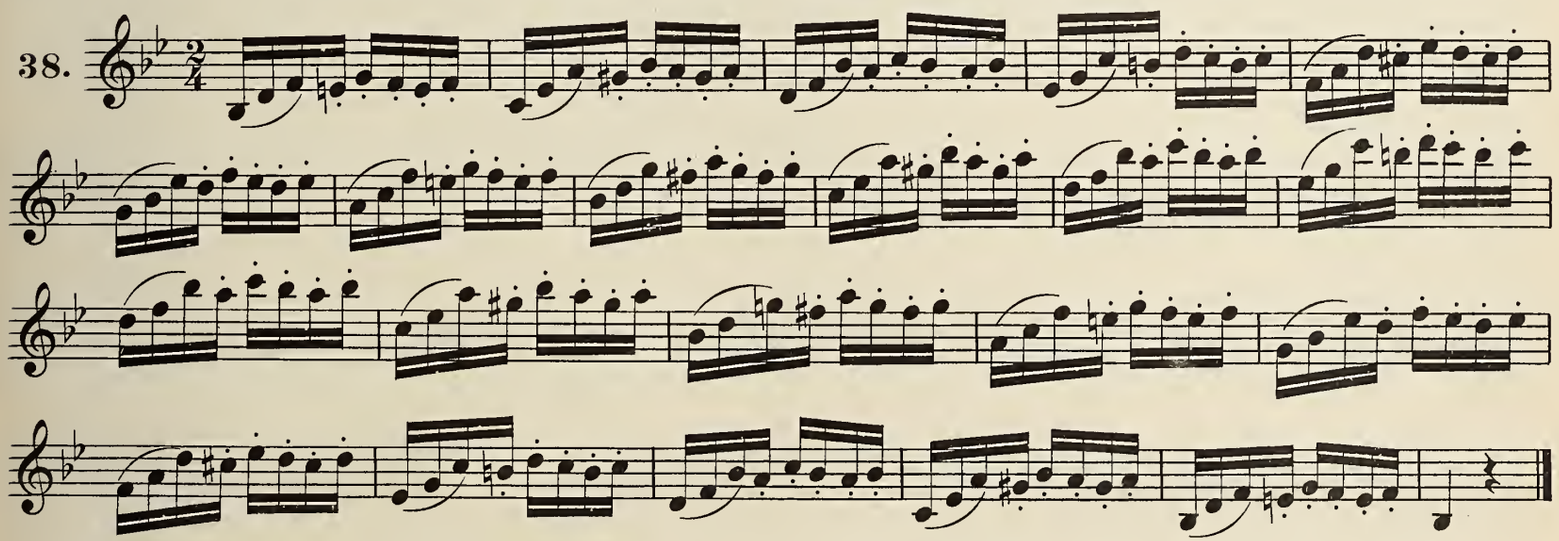

29.
30.
31.
32.
tr


33.
34.
35.
36.

37.

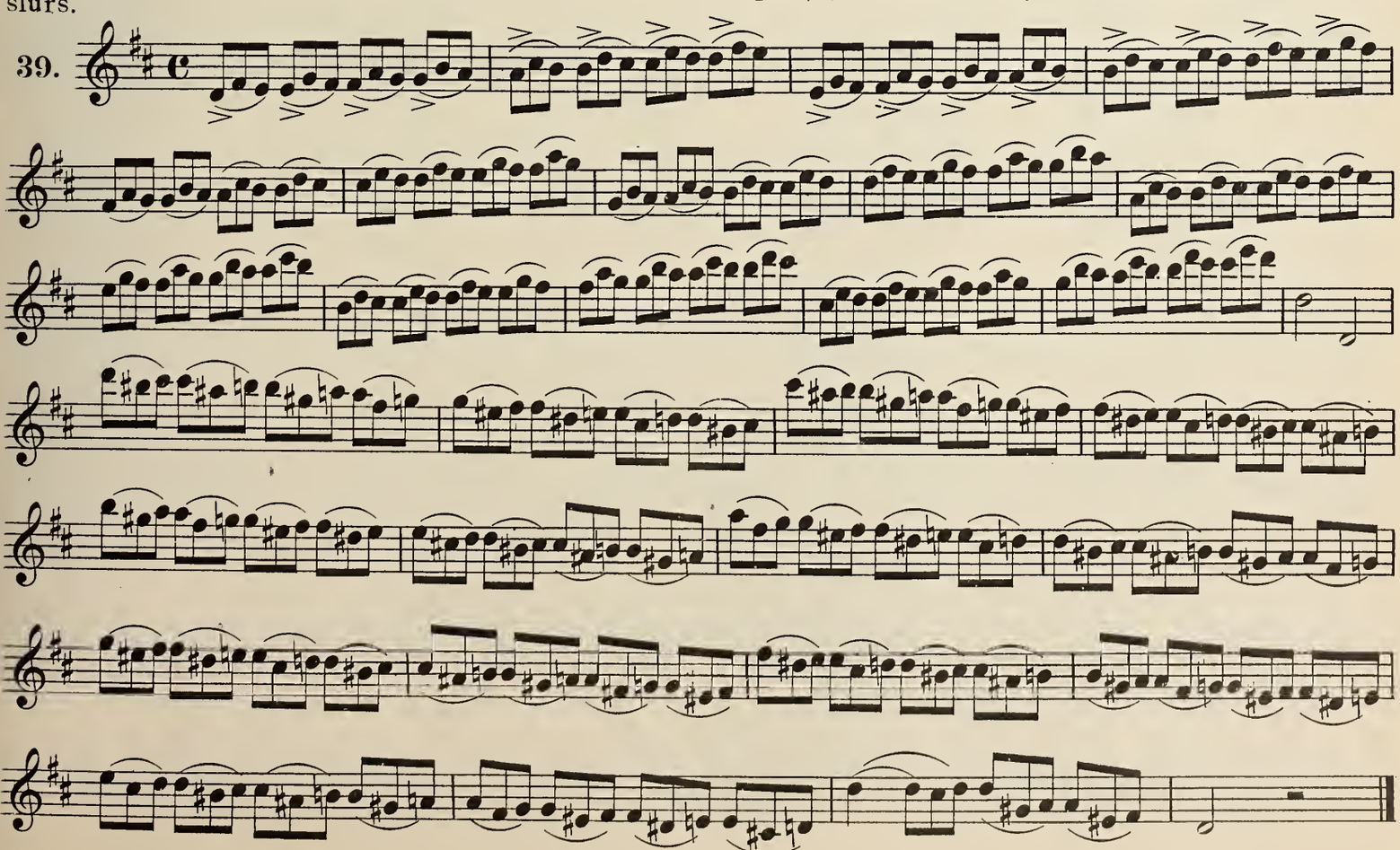


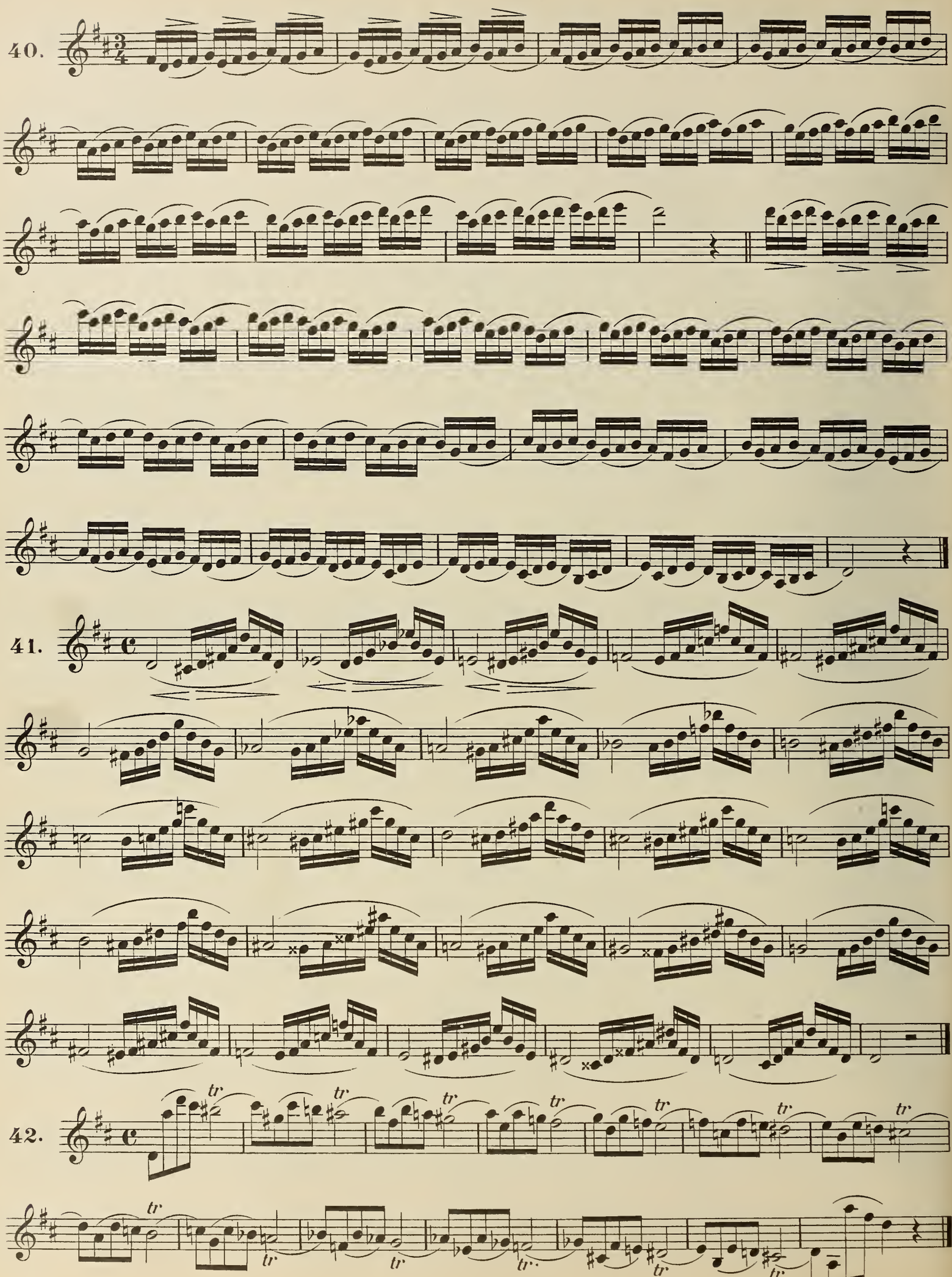
38.

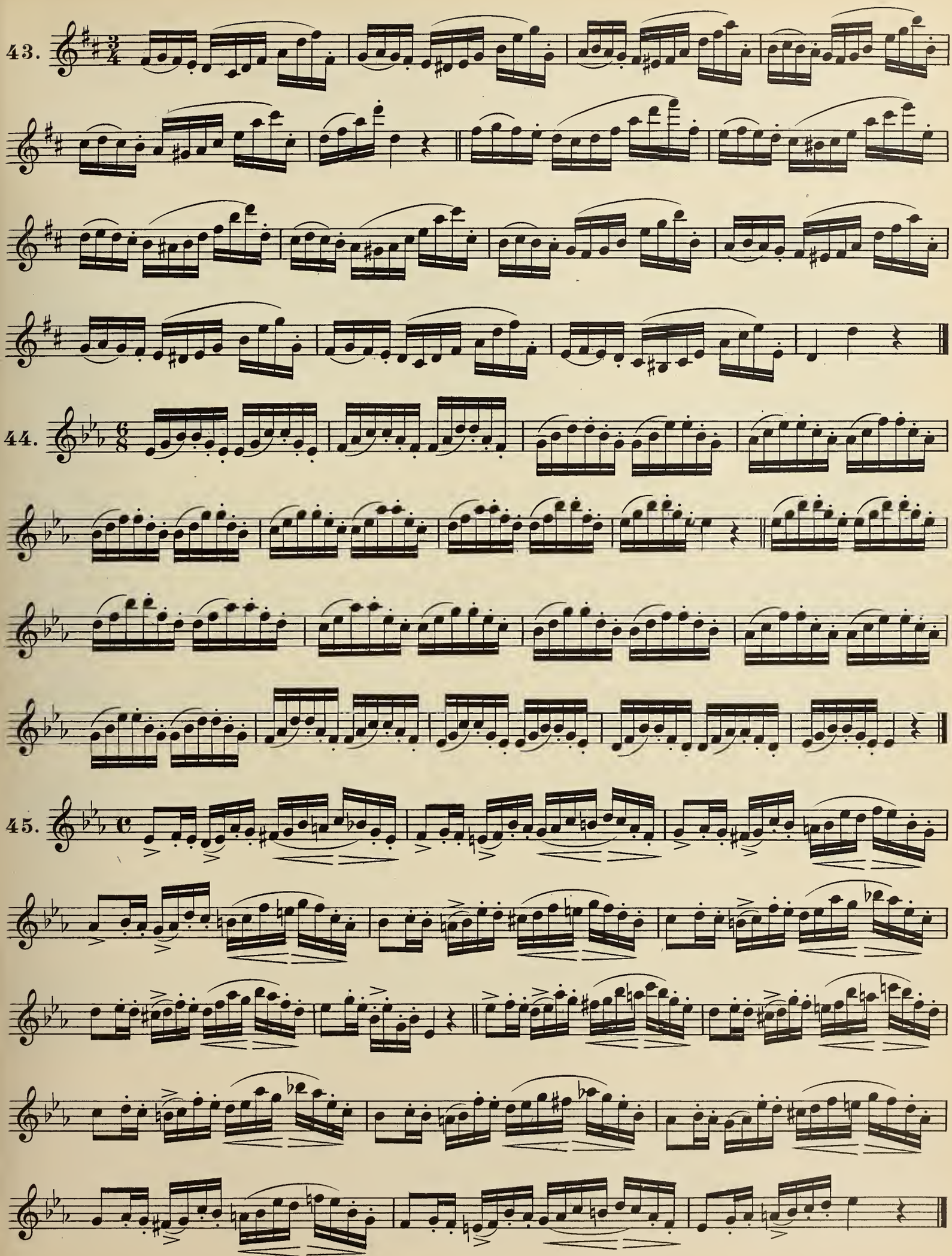


Slur the 3 notes, emphasising the first of each triplet; you must always take breath between the slurs.

39.




40.
41.
42.
tr

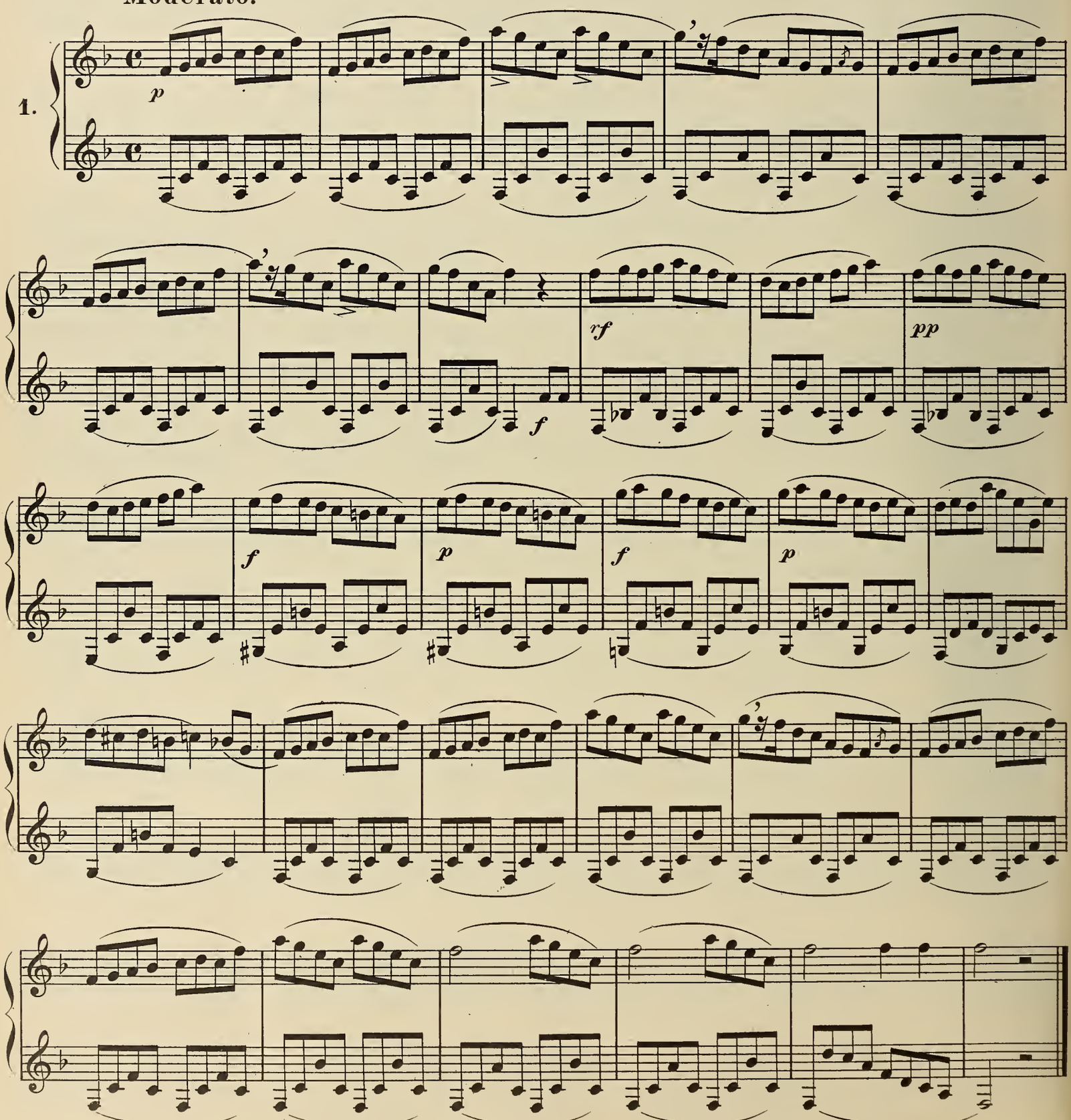

43.
44.
45.

# SLURRED NOTES.

To bind the notes it is sufficient to set well the first, and by the same impulse, to produce the others without allowing to be heard the slightest separation. Sometimes the fingering of the instrument presents intervals difficult to slur, because those intervals require fingerings which, in spite of the player, leave intermissions in the sound. That inconvenience is then only got rid of by the ability of the artist.

**Moderato.**

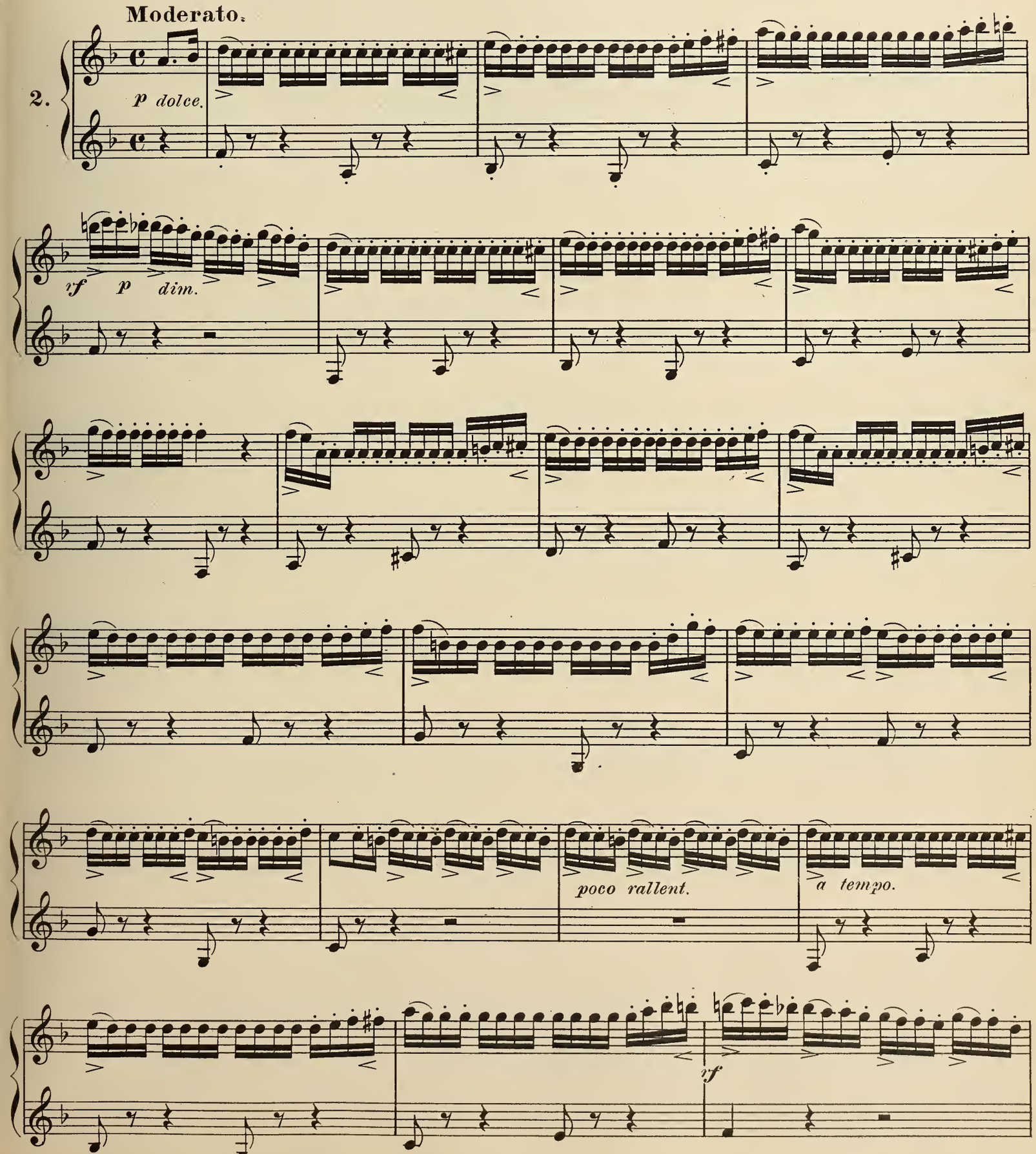
1.

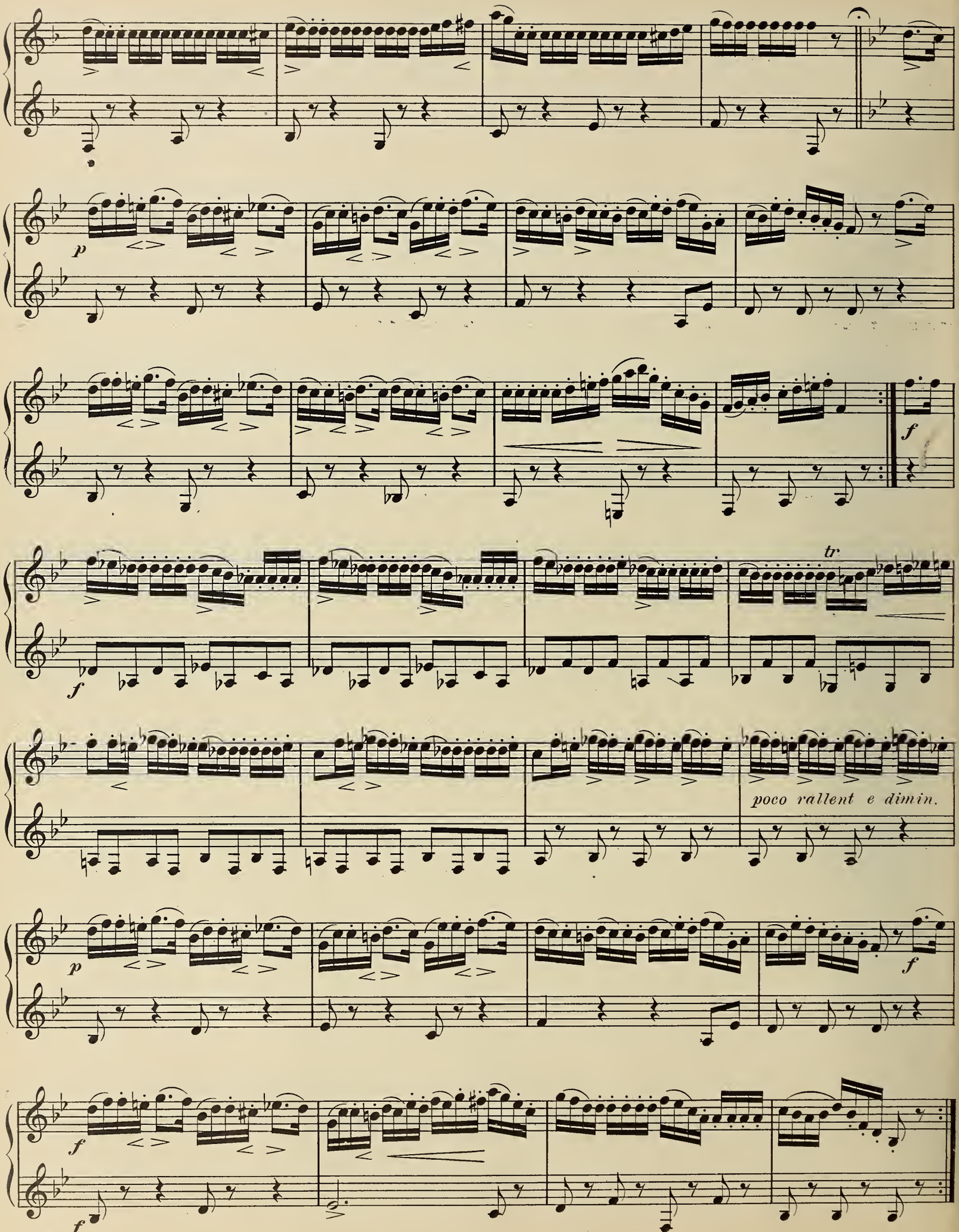


# POINTED NOTES.

When the notes are simply pointed, you execute them by a soft stroke of the tongue, taking care to have a full breath always at your disposal; the stroke of the tongue must be given in the sound.

When the pointed notes are surmounted with a bind or tie, the stroke of the tongue must be softer, and not quite so short as in the simple point.




p
f
tr
poco rallent e dimin.
p
f
f
f

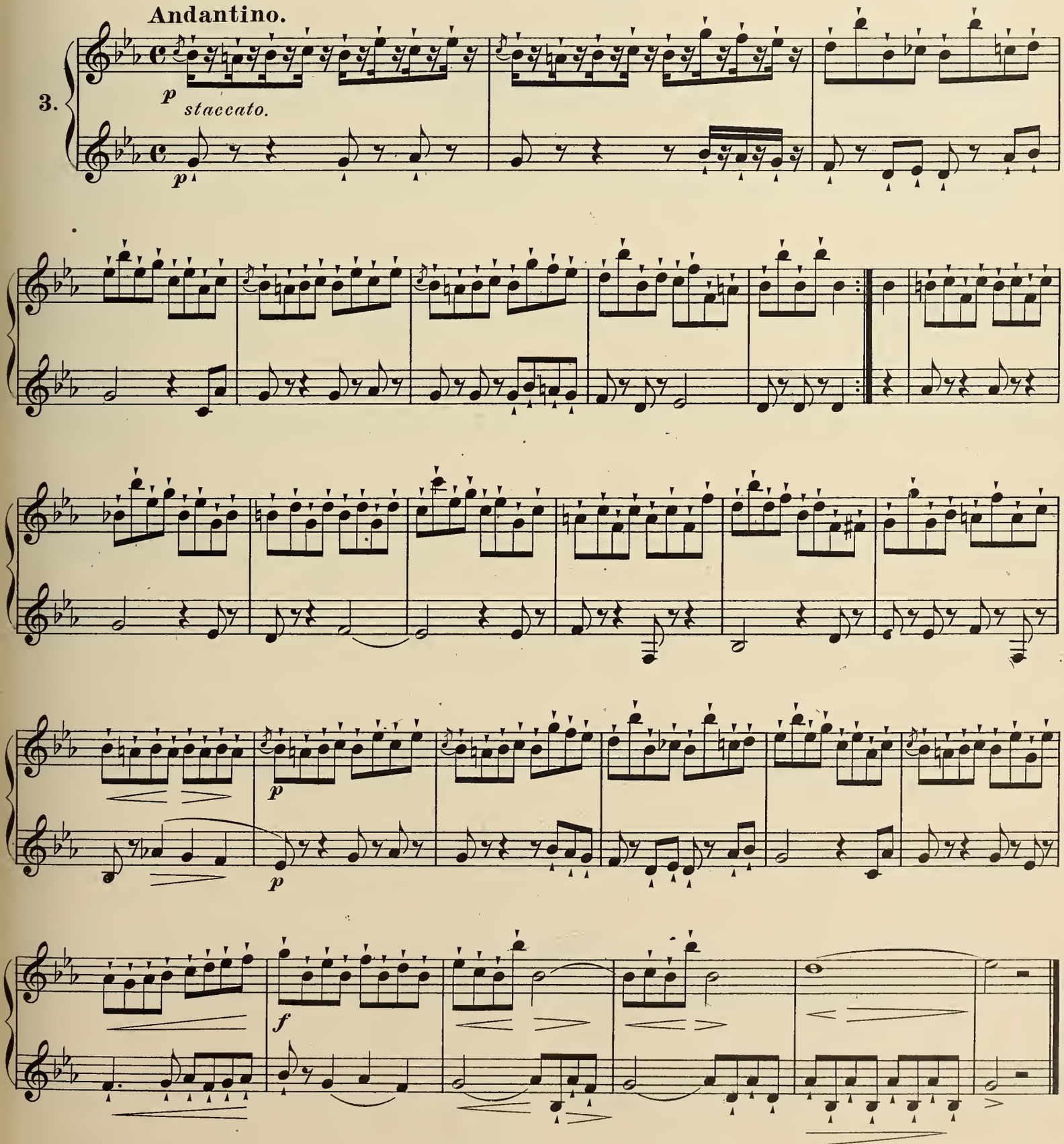
# THE STACCATO.

The staccato for wind instruments, corresponds most usually with the short bowing on the violin, when each note is struck firmly and with the end of the bow. It is that effect which we must endeavor to obtain, by attacking the note vigorously, and leaving a slight interval between each stroke of the tongue.

Execute all through in the style of the first two bars.

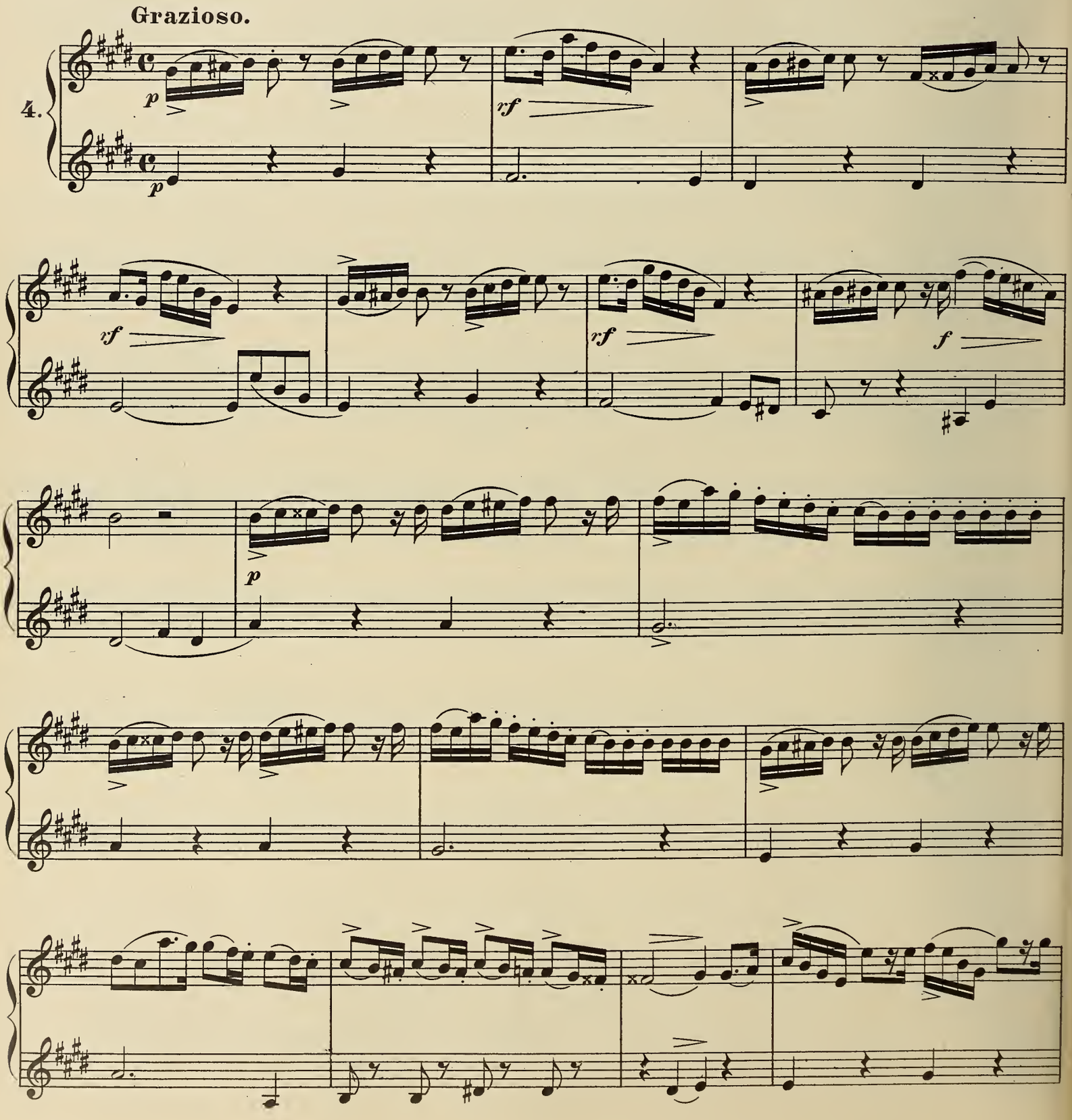
**Andantino.**

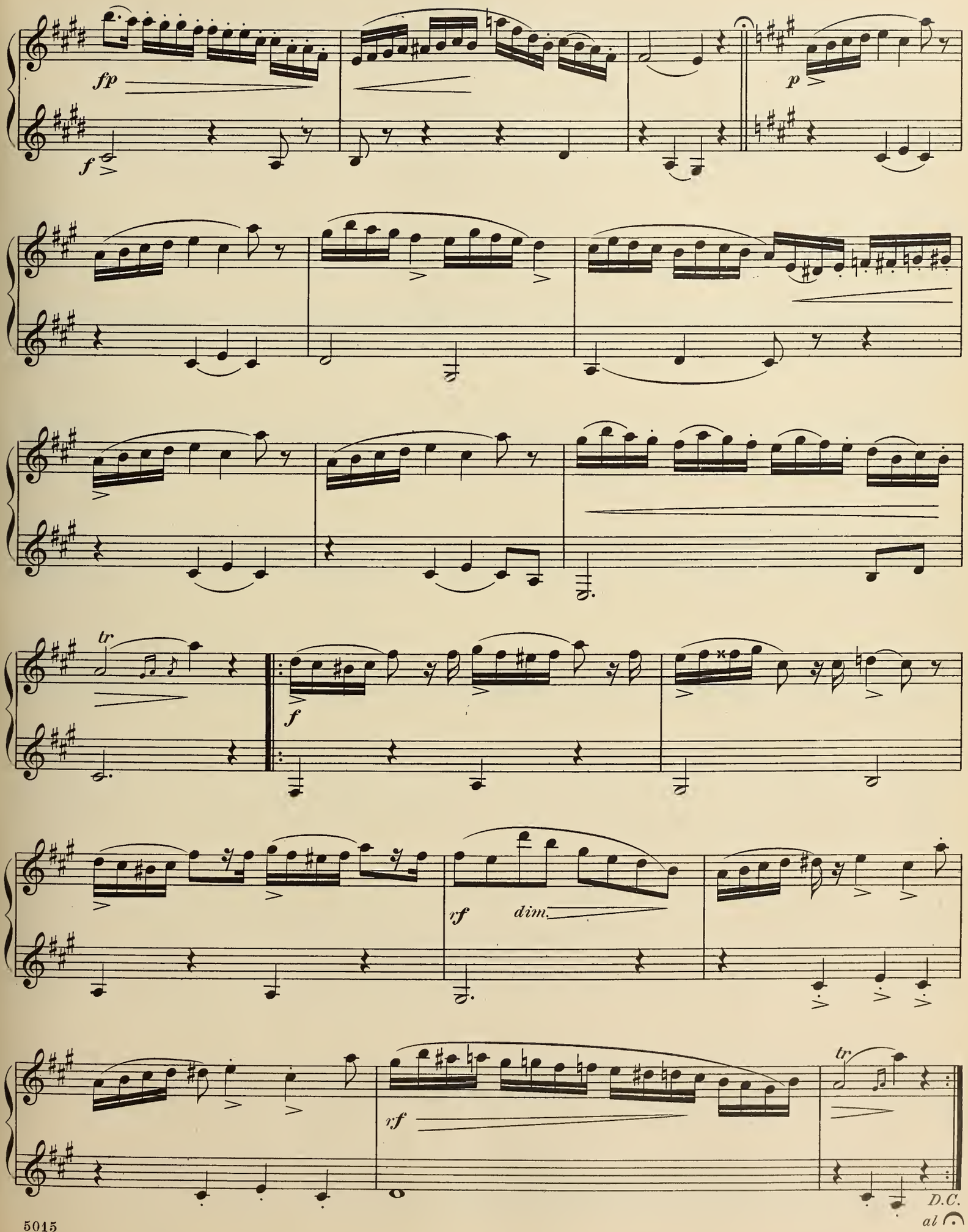
3.



## THE PROPER RENDERING OF THE SOUND.

As a general principle the first note of a trait, passage, group etc: ought to be firmly given and a trifle longer than the others; this particular accentuation is often indicated by the mark > placed under that note which does not mean that you are to attack the note with force, but render it with some decision, and use it as a leaning point for giving to the other notes an impulse of a warmer animated character.




fp
f
p
tr
f
rf
dim.
rf
tr
D.C.
al

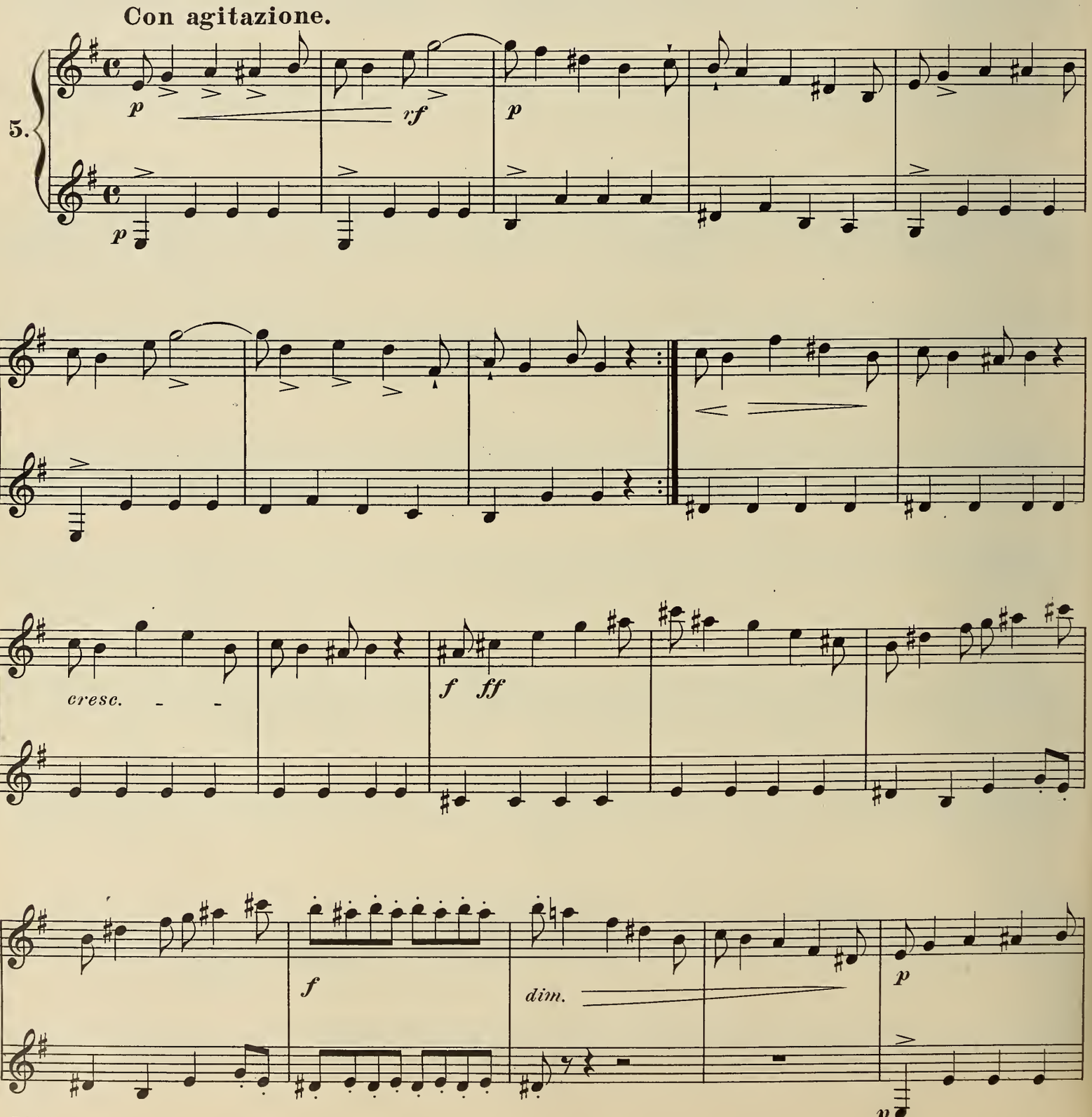
# SYNCOPATION.

A syncopated note is one whose value is greater than the notes before and after it.

It must be played somewhat boldly from forte to piano, without causing to be felt the beat or note upon which it ends.

Care must be taken not to confound syncopated notes with those which are tied: syncopation always goes against the beat.

This lesson must be played by attacking the syncopation with a stroke of the tongue, however interrupting the sound from one note to another. This effect is produced by dexterity in raising the fingers.



*mf*

*p*

*cresc*

*f*

**Mouvement de Valse.**

6.

*dolce.*

*Fine.*

# CUT OR INTERCEPTED NOTES.

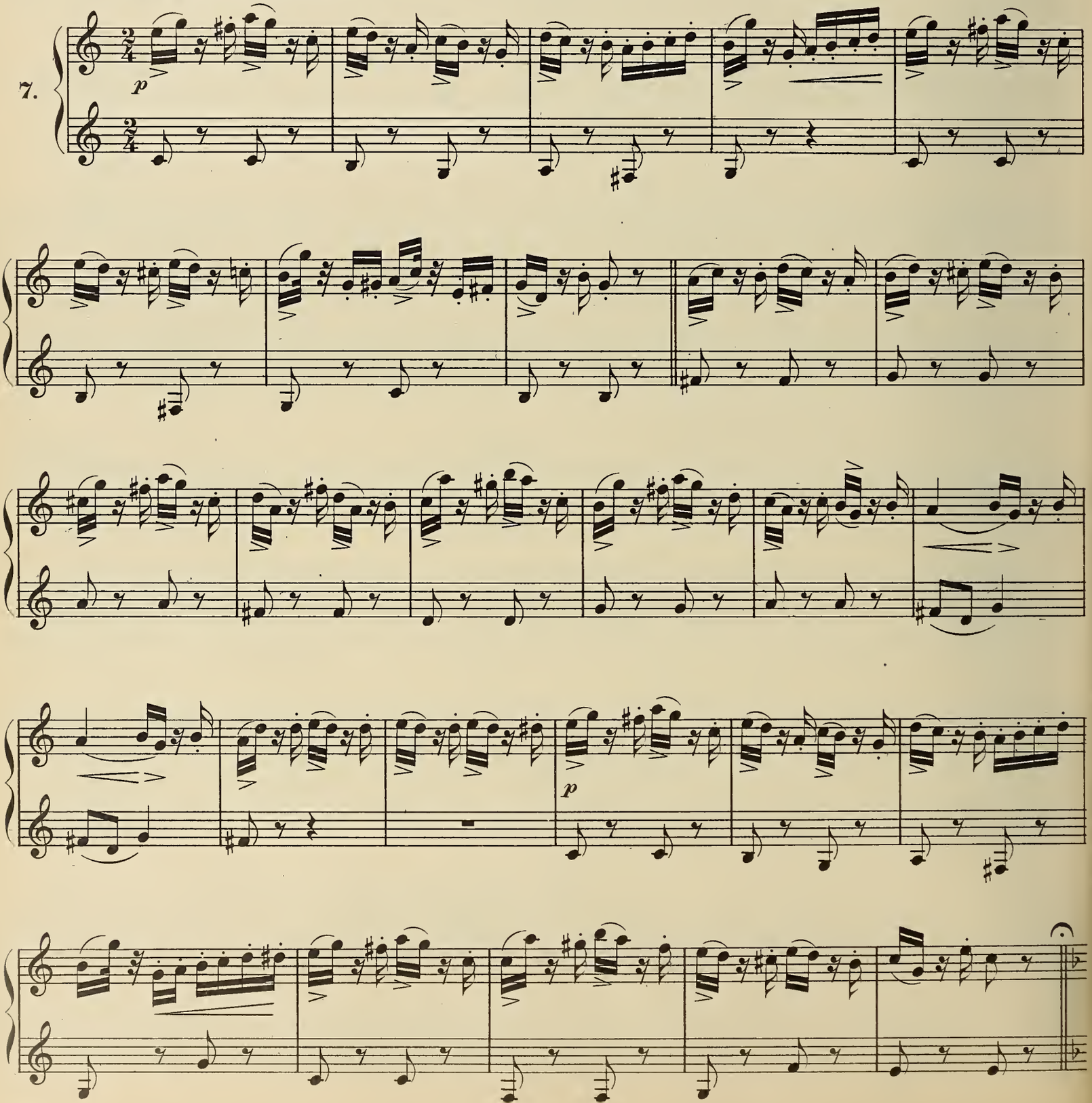
These are notes slurred two by two, and separated by a rest from those which follow.

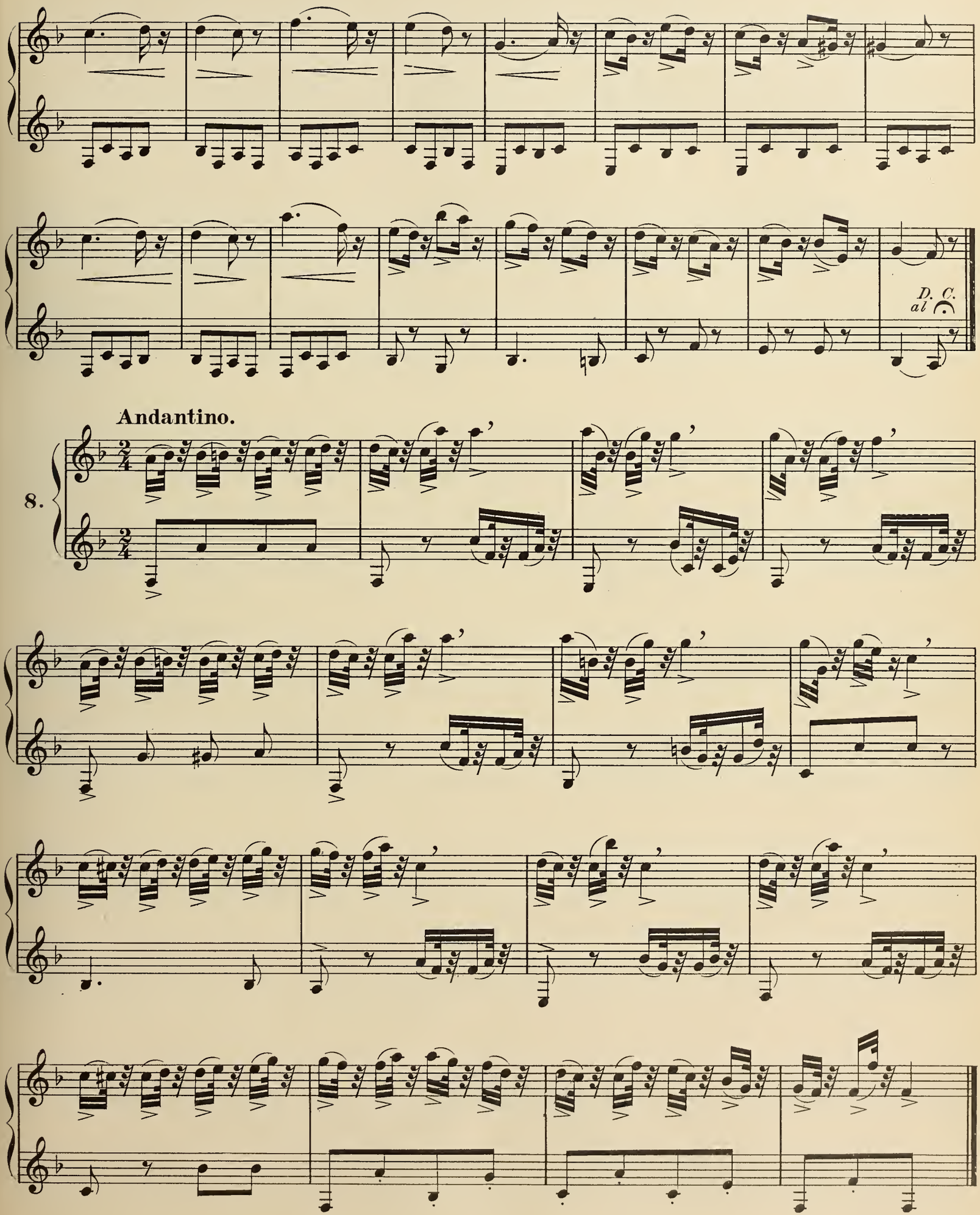
You must slightly accentuate the first of the two and at once diminish the sound in going to the second which must be a little shorter.

Generally when several notes are included under the same tie the last upon which the passage finishes, is an intercepted note even when there is no following rest. It is by the dexterity of the fingers that you will succeed in executing these passages. It is the finger, which as soon as the note is heard, cuts off the sound and as it were throws it back into the instrument.

**Allegro moderato.**

7.




D. C.
al
Andantino.
8.

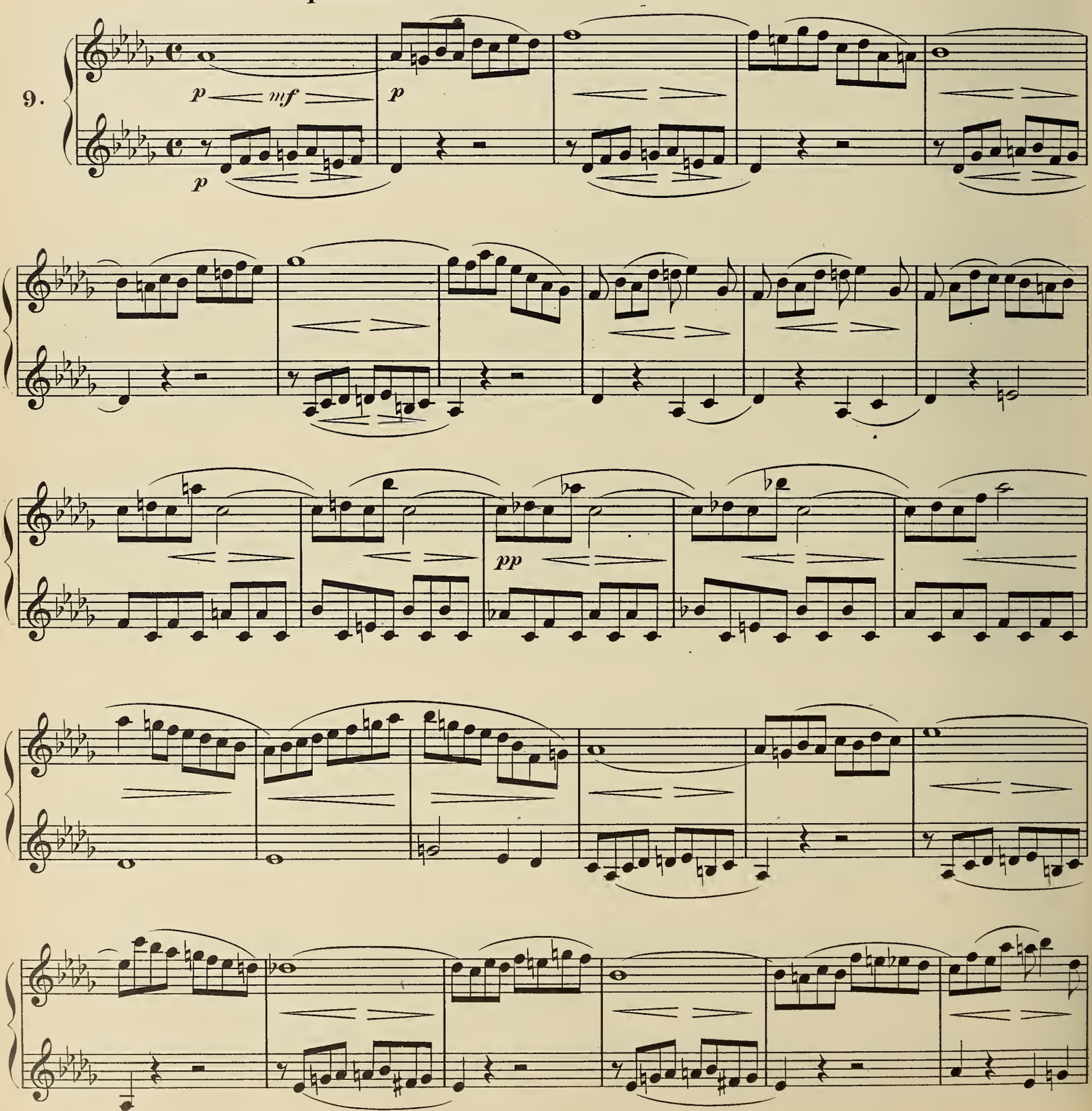
## SWELLED AND DIMINISHED SOUNDS.

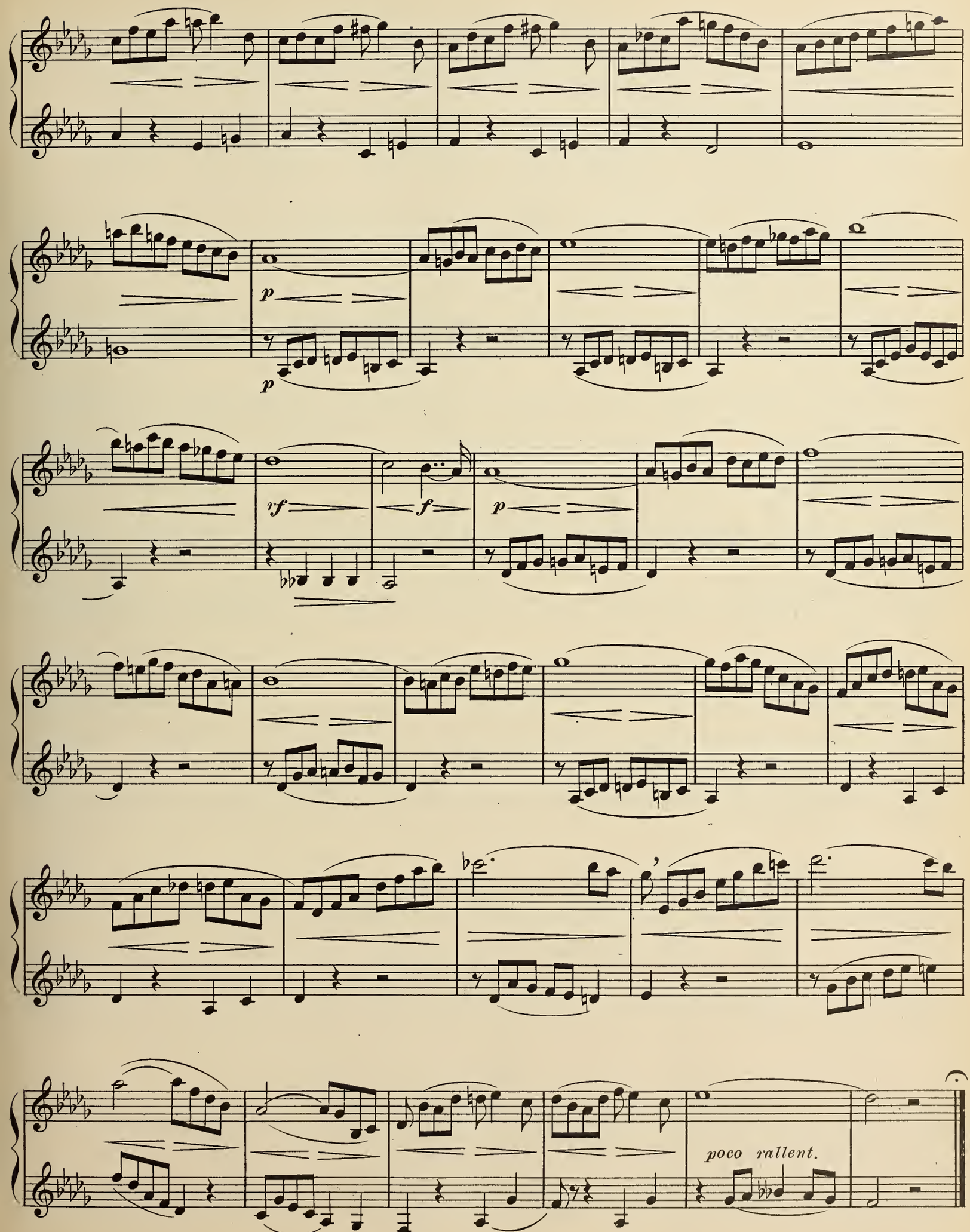
Swelled sounds are made by attacking the note with a soft stroke of the tongue, and augmenting the sound little by little until it attains a reasonable force and fullness; arrived at its fullest point the same progression must be adopted in diminishing it.

When you blow into the instrument care must be taken to preserve always the full column of air at its disposal.

**Lento e espressivo.**

9.




p
p
rf
f
p
poco rallent.

# THE APPOGGIATURA.

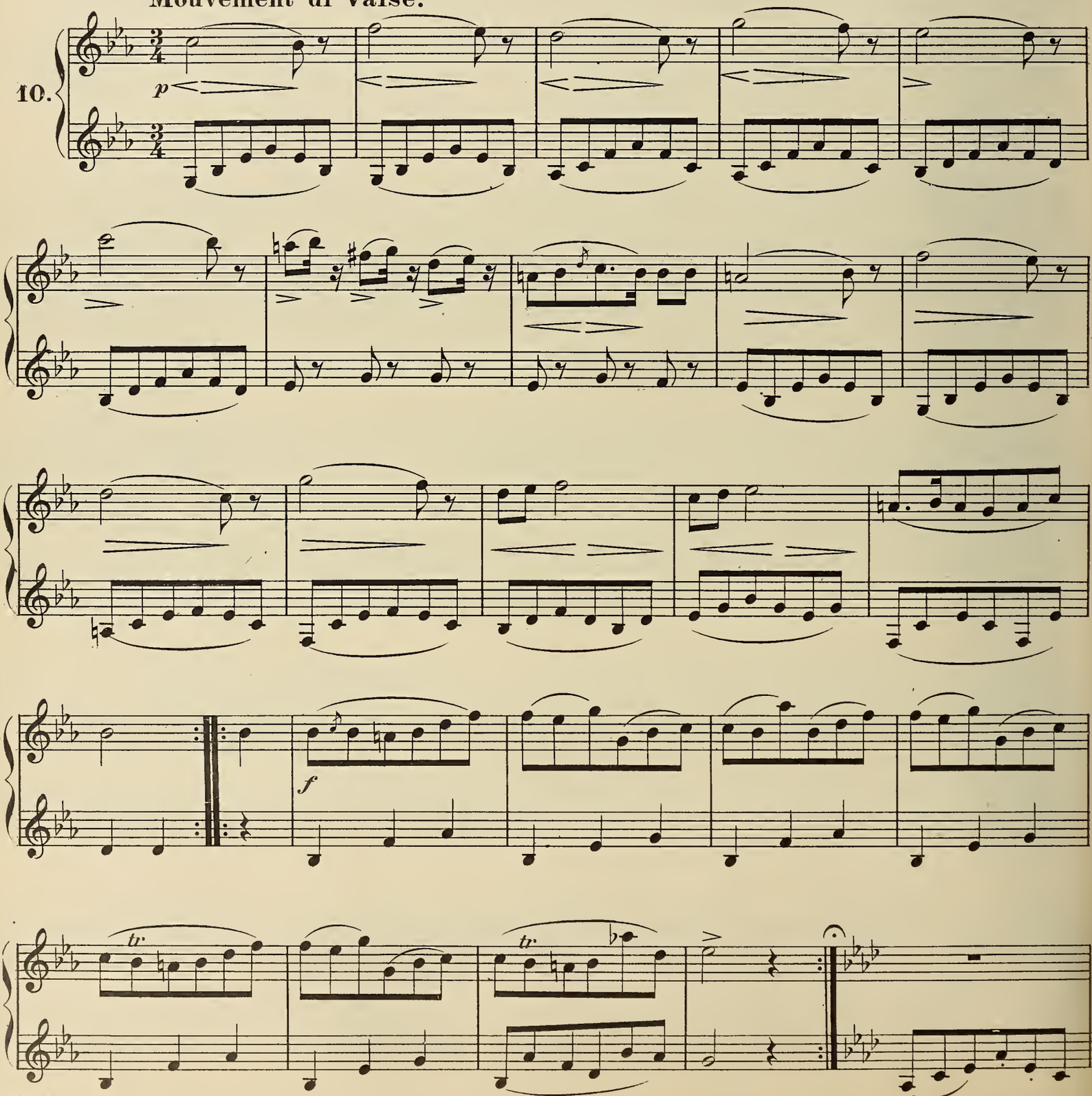
The Appogiatura is a grace note which takes its value or duration from the note which follows; it is simple or double. In the first case it is above the real note; In the second it is below at the distance of a semitone.

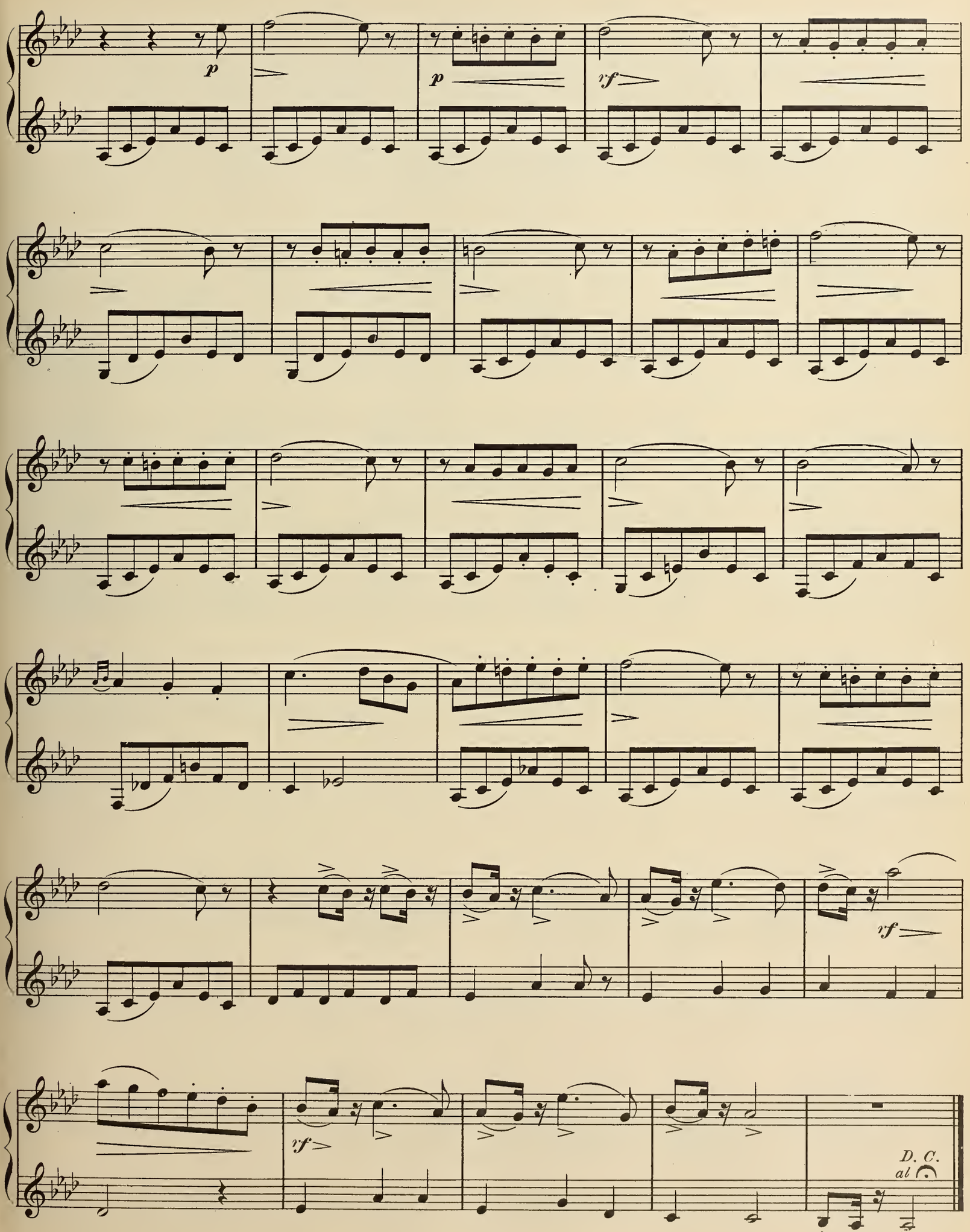
Its duration is the half or two thirds of the note upon which it resolves itself; according to whether that note is pointed or not pointed.

The word · *Appogiatura* signifies to *lean*; because this note being foreign to the chord in effect *leans* upon that which follows.

*RULE:* You must always make the Appogiatura note well marked, and diminish the sound so that it makes its resolution with softness.

**Mouvement di Valse.**




p
p
rf
rf
rf
D. C.
al

# THE GRUPPETTO (or turn.)

We give the name Gruppetto to a collection of four small notes joined together, and the value of which is taken not from the note which follows them, but from the one preceding.

The Gruppetto is very frequently denoted by the sign ∾ beneath which is placed a ♯ or a ♭ according to the alteration to be made in the third note: The ♯ denotes that the third note is sharpened; The ♭ denotes that the highest note is to be flattened. I always advise the Gruppetto to be made with the lower semitone; The effect is softer and more agreeable to the ear.

Many of our modern Authors have adopted the practice of fully writing out the thrill and the gruppetto, instead of marking them by abbreviations. The following lessons are written on that system.

It is bad to hurry the Gruppetti or other graces of musical style.

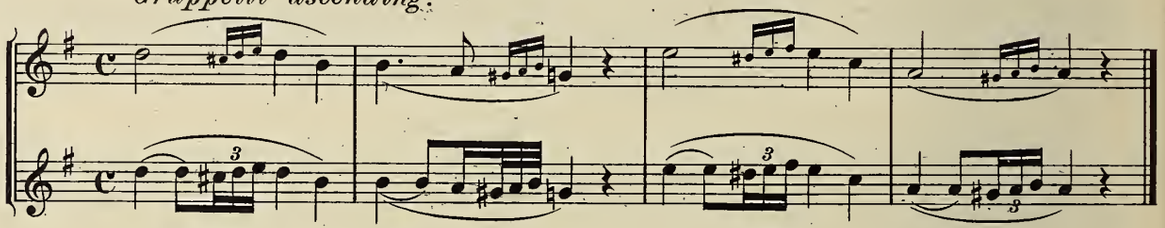
GRUPPETTI WITH THREE NOTES:

*Gruppetti ascending.*

As written:

1

To be played thus:

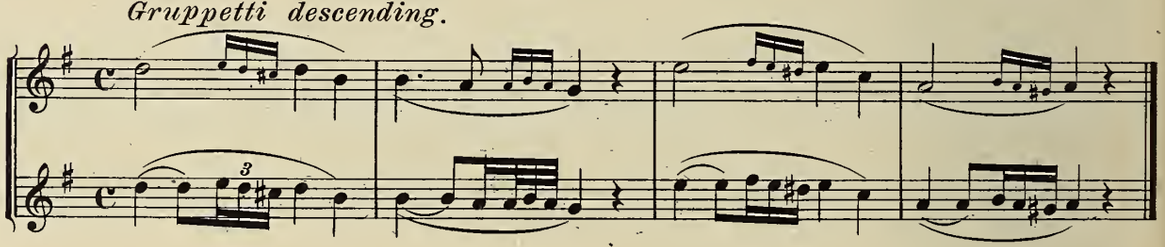


*Gruppetti descending.*

As written:

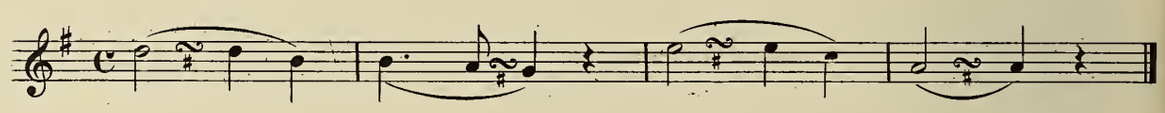
2

To be played thus:



Another manner of writing where they are denoted by signs.

3

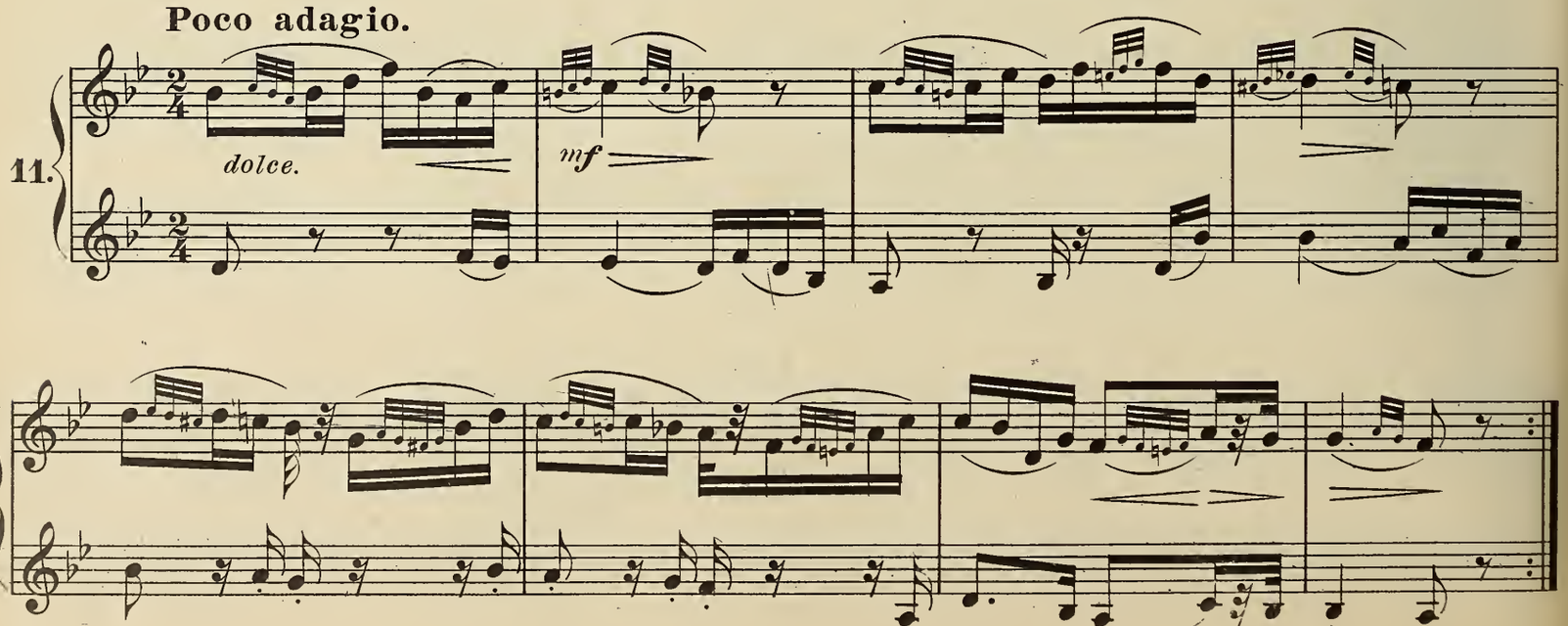


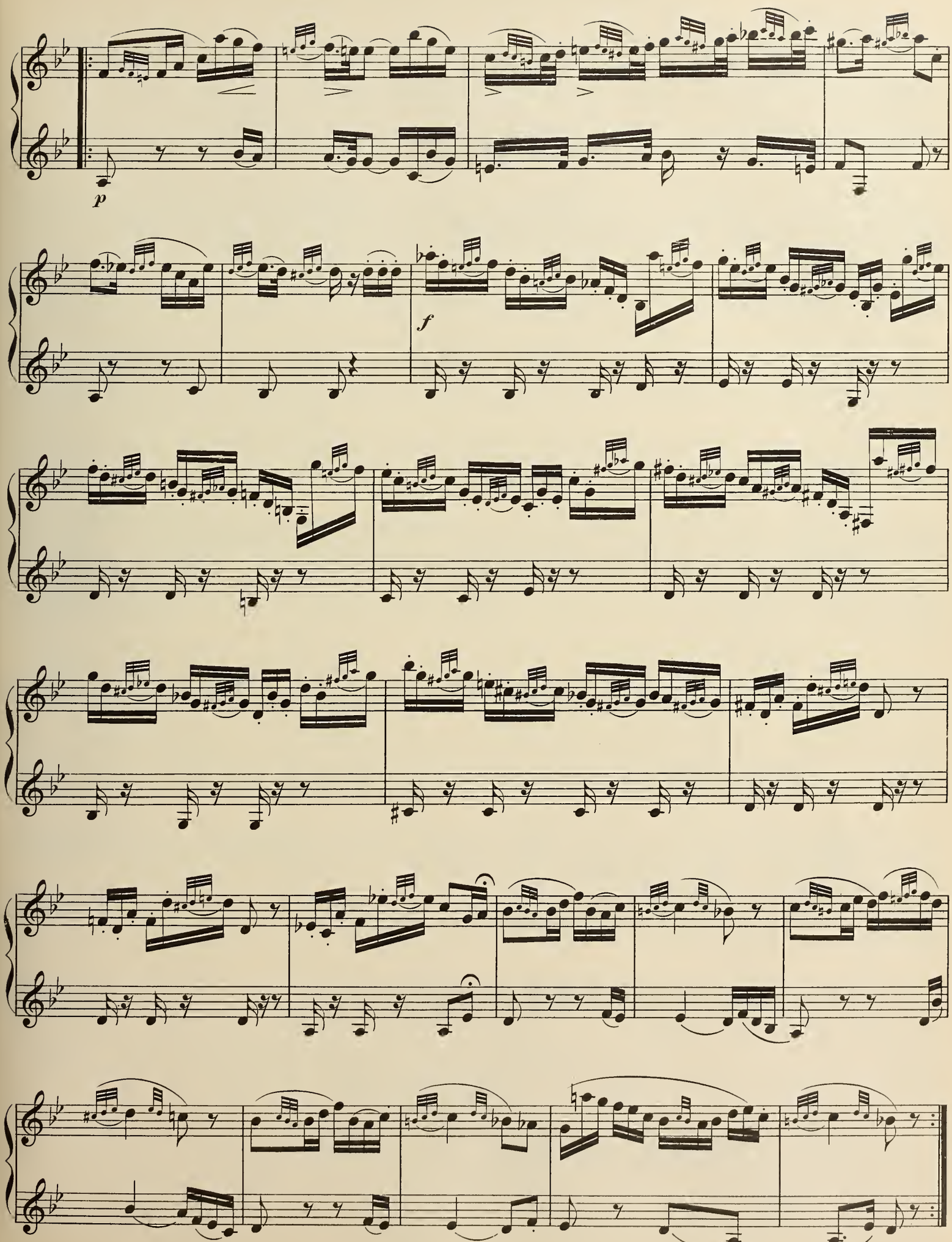
Nº 3 can be executed like Nº 1 or 2 that is to say you can make the Gruppetto both ascending and descending.

The following lessons are arranged for the practise of the Gruppetto with 3 or with 4 notes.

**Poco adagio.**

11.

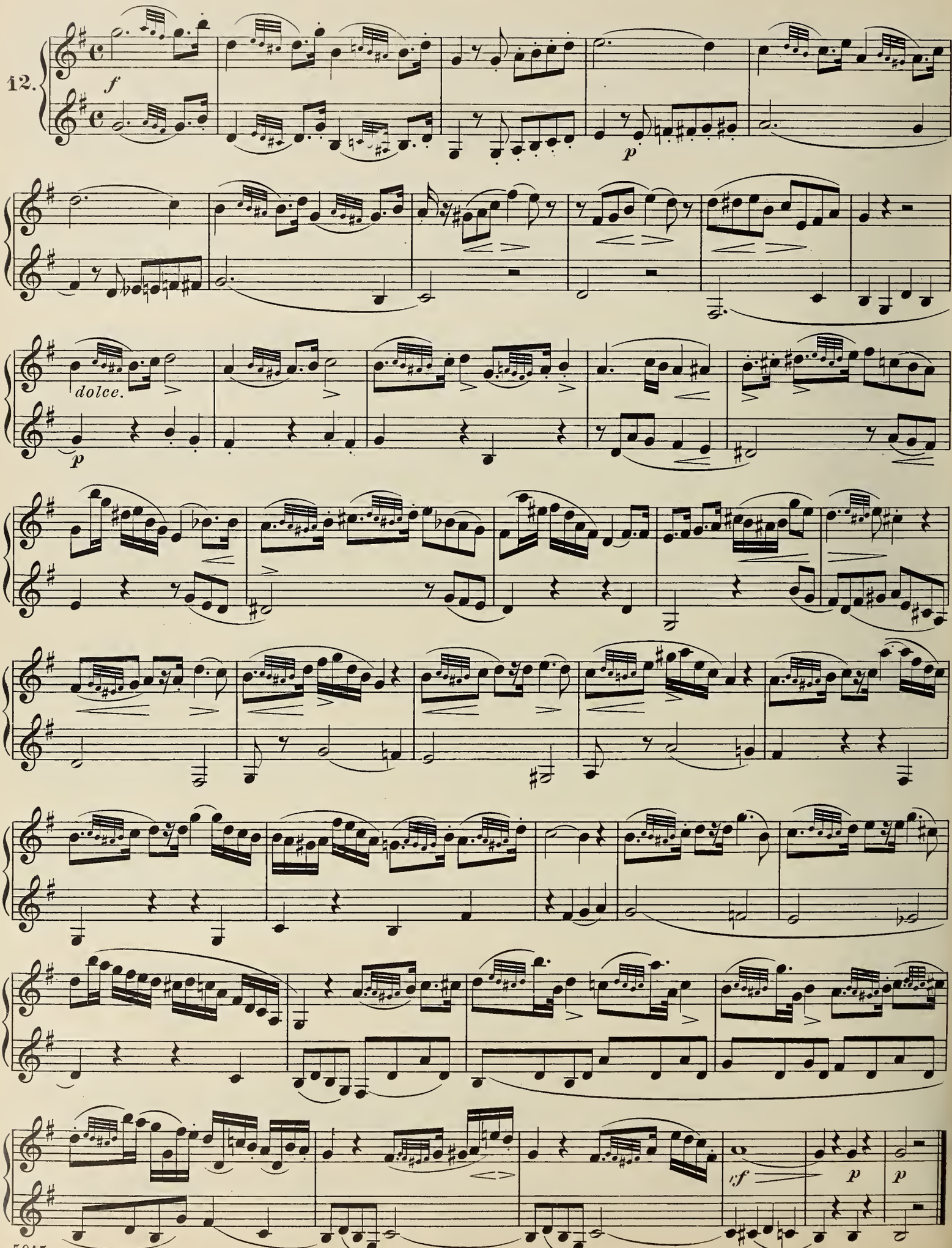



p
f

## GRUPPETTO WITH 3 AND 4 NOTES.

Moderato.

12.



# THE TRILL OR SHAKE.

The trill or shake is the rapid emission of two notes of conjoint degrees. Its duration is always equal to that of the note which bears it; it is denoted by the sign of abbreviation *tr*.

The trill being frequently employed in music, it is essential to have it brilliant, supple, brisk and light, qualities without which it would only disfigure the melody.

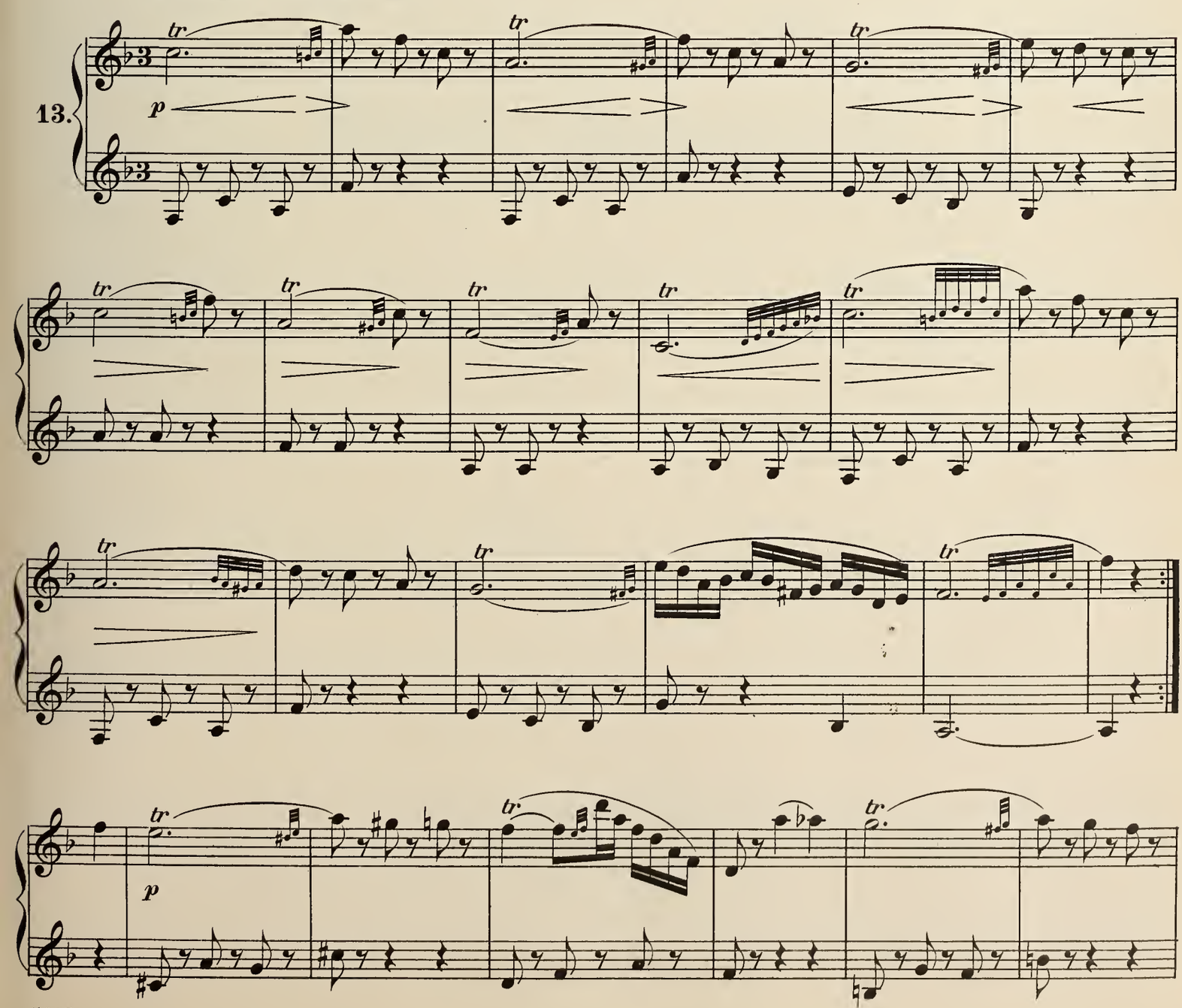
To trill properly you must allow your fingers to fall without stiffness; practise at first slowly; then by degrees increase the rapidity, swelling and diminishing the sound, until the fingers have acquired all the desired flexibility and lightness.

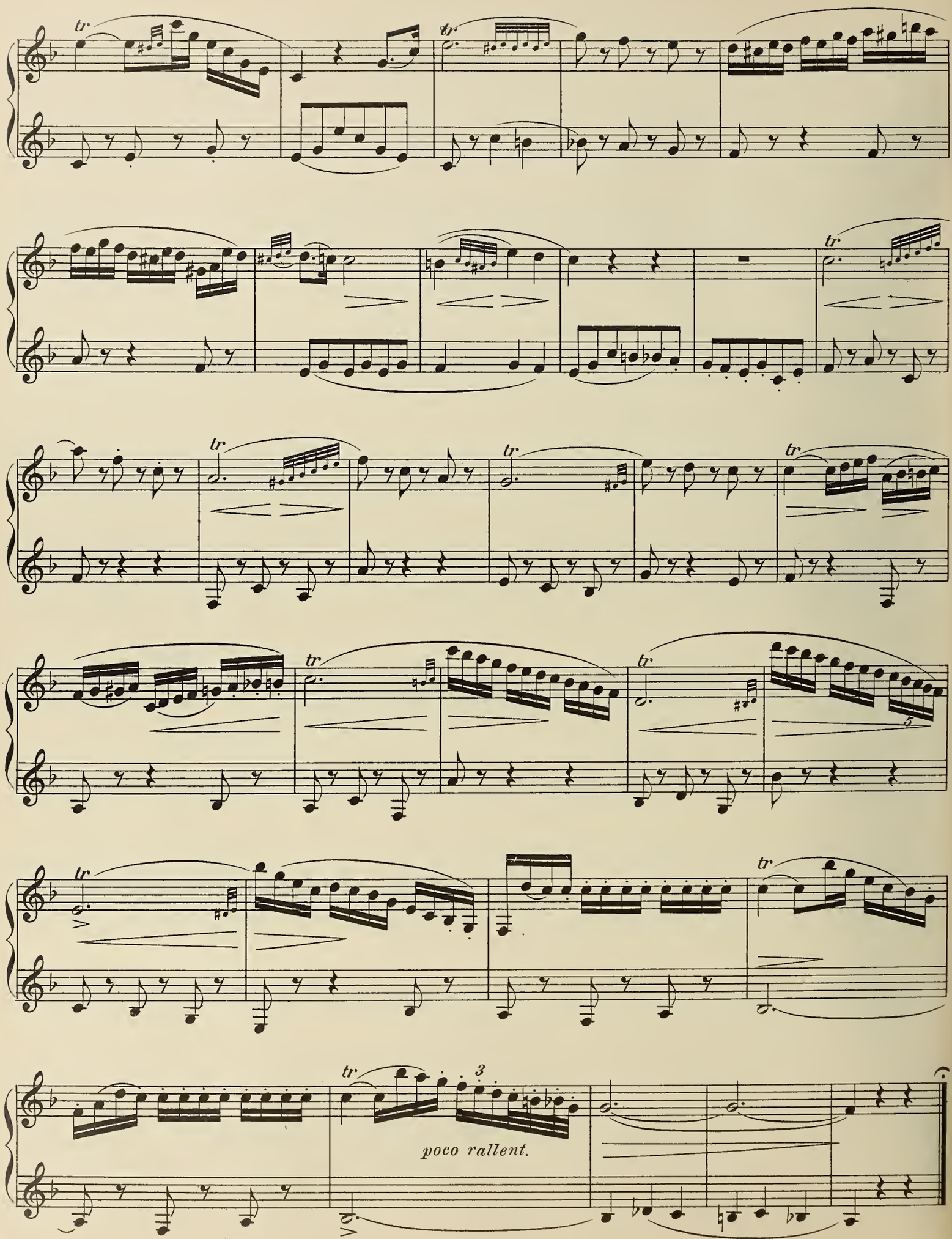
The trill always commences with the note which bears it; occasionally by caprice or for particular reasons, authors use it differently and make it begin with the note above or the note below; in those cases they indicate it by small notes.

When several trills succeed each other in descending, we suppress the small notes *at the end* except those of the last trill, *because then the commencement of the second trill acts as a finish to the first.*

There are several ways of preparing and finishing the cadence; the following are some most in use: their proper employment is purely a matter of taste.

**Andante effettuoso.**




tr
poco rallent.

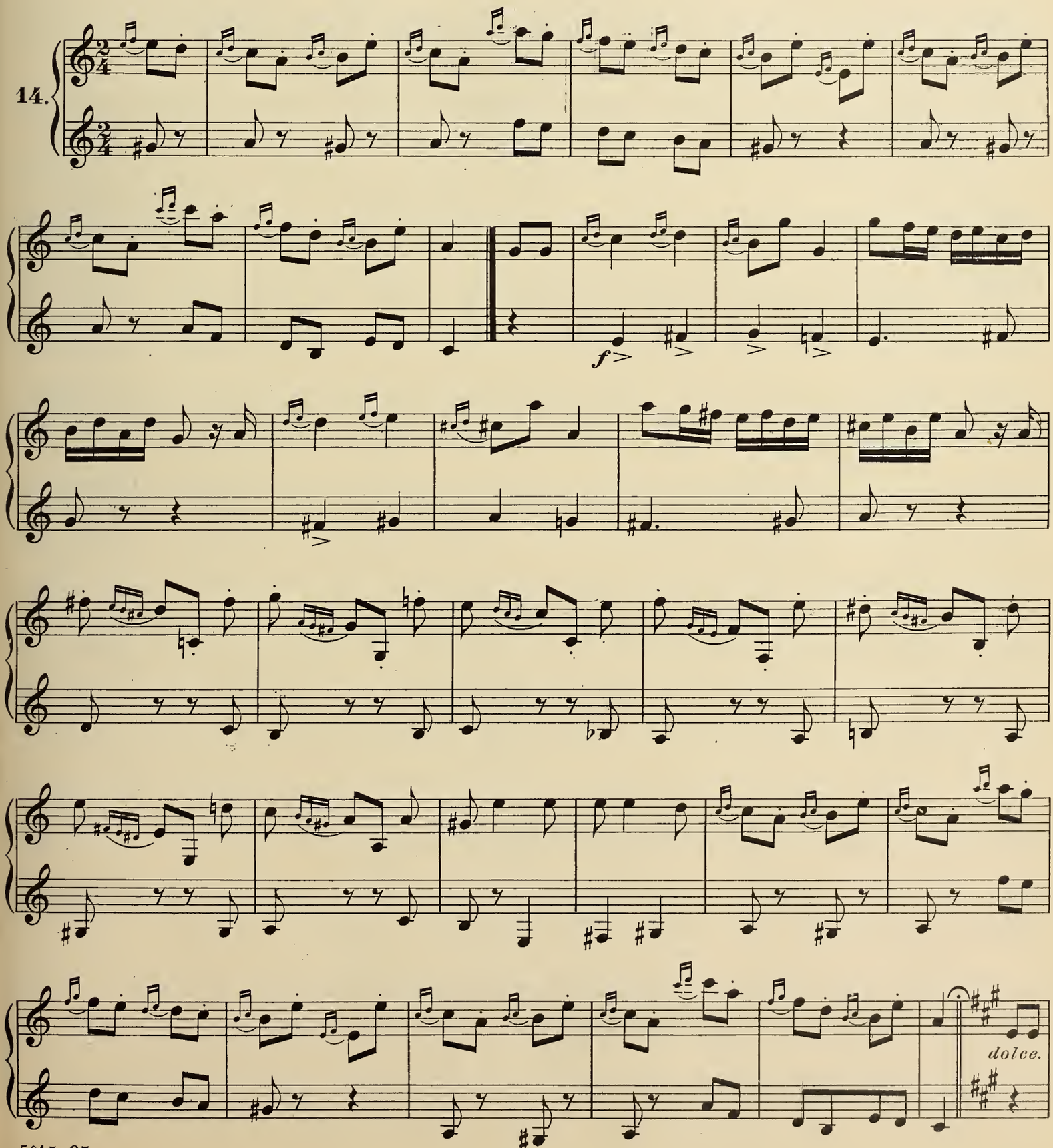
# Part Second.

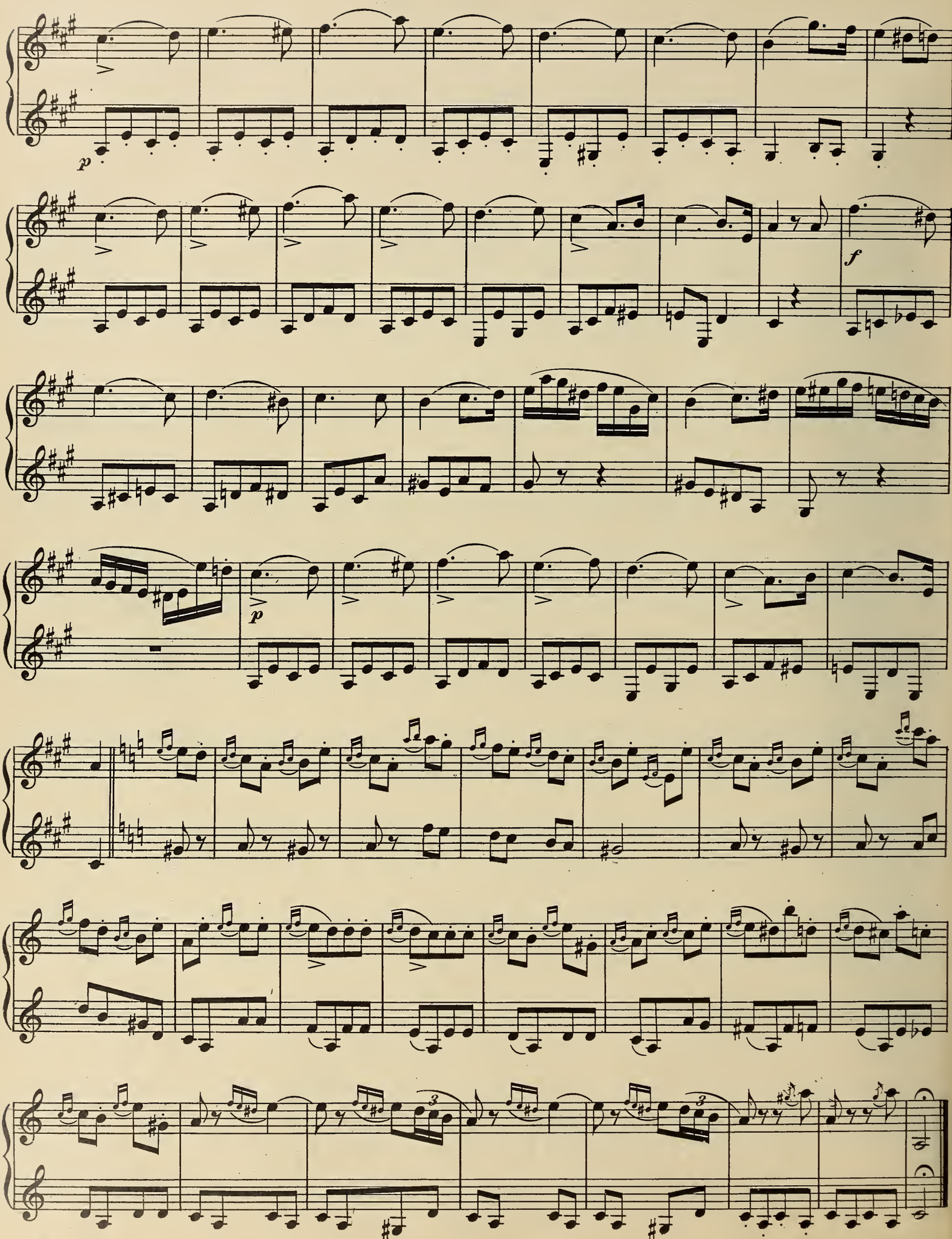
## THE MORDANT.

The Mordant, indicated by the sign ~ is a very short trill.

The Mordant must be made by pressing upon the note which carries it, in such a manner as to accentuate that note more strongly than that which precedes or follows it.

EXAMPLES OF VARIOUS STYLES OF MORDANT.




p
f
p

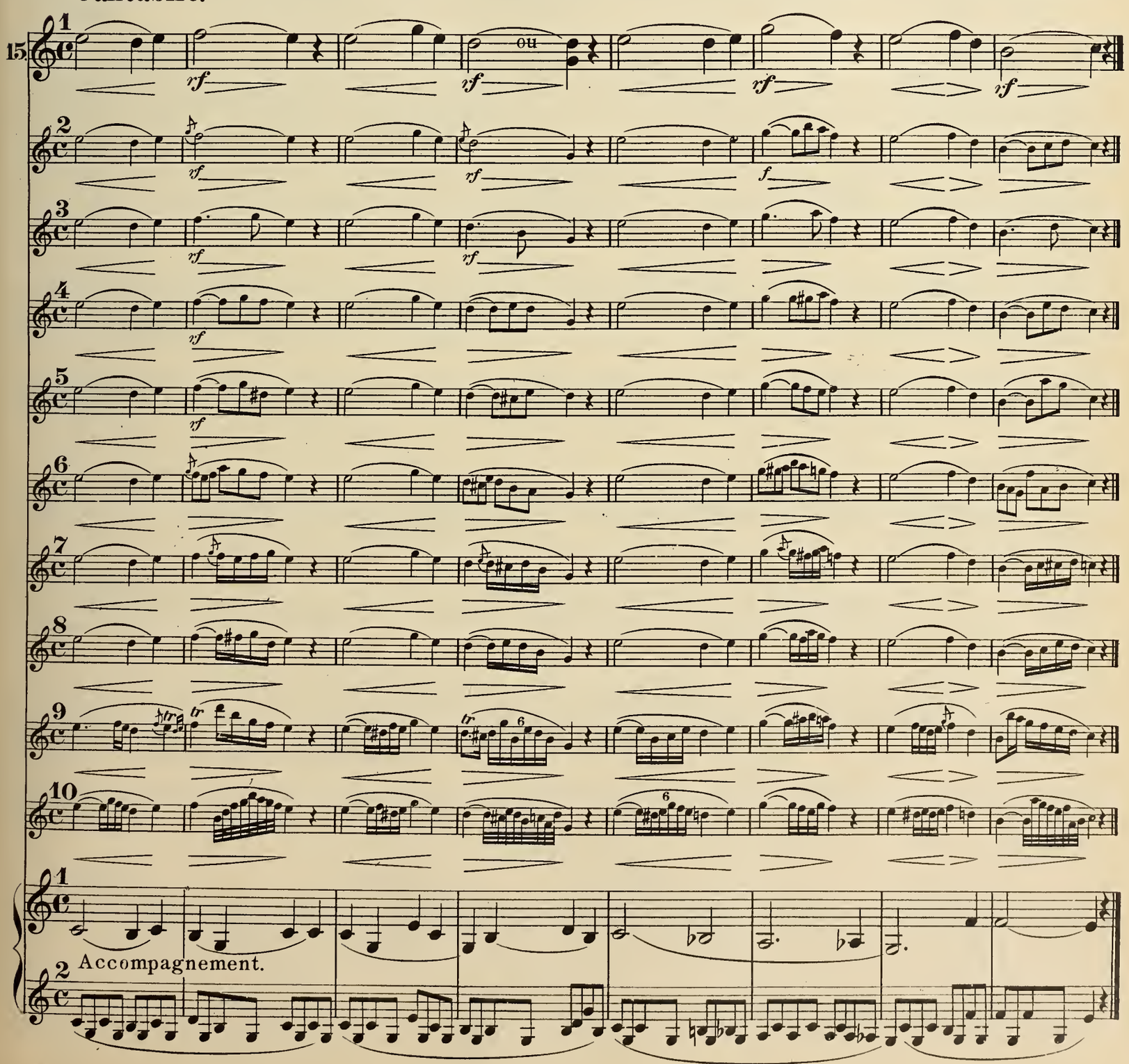
# ORNAMENTS OR FLOURISHES IN MELODY.

Italian music (less profound and serious than German and not so dramatic as French music) obtains the greatest number of admirers. Without wishing here to support or oppose the reasons for this preference, it is pretty certain that they are indepted for it to the very free and facile nature of their song, and above all to the flourishes or ornaments which they add to it with so much grace and taste.

A knowledge of harmony would be of great assistance in enabling one to distinguish and separate embellishment from simple and primitive melody: these ornaments ought not to adopt a particular shading *other than* that of the note on which they are placed, for fear of altering the sense, and injuring the character of the melody.

## EXAMPLE OF ORNAMENTS ADDED TO A MELODY.

**Cantabile.**

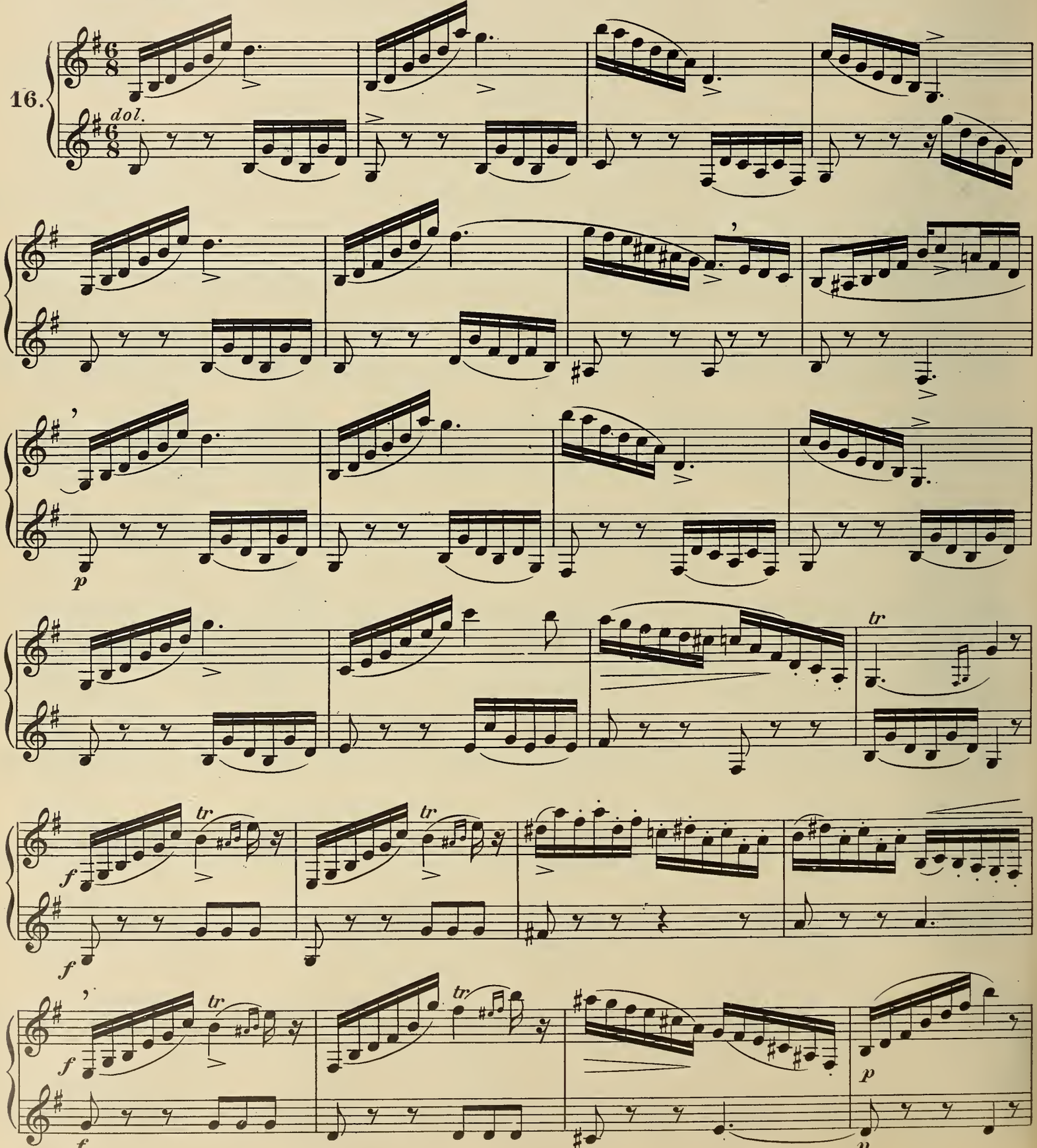


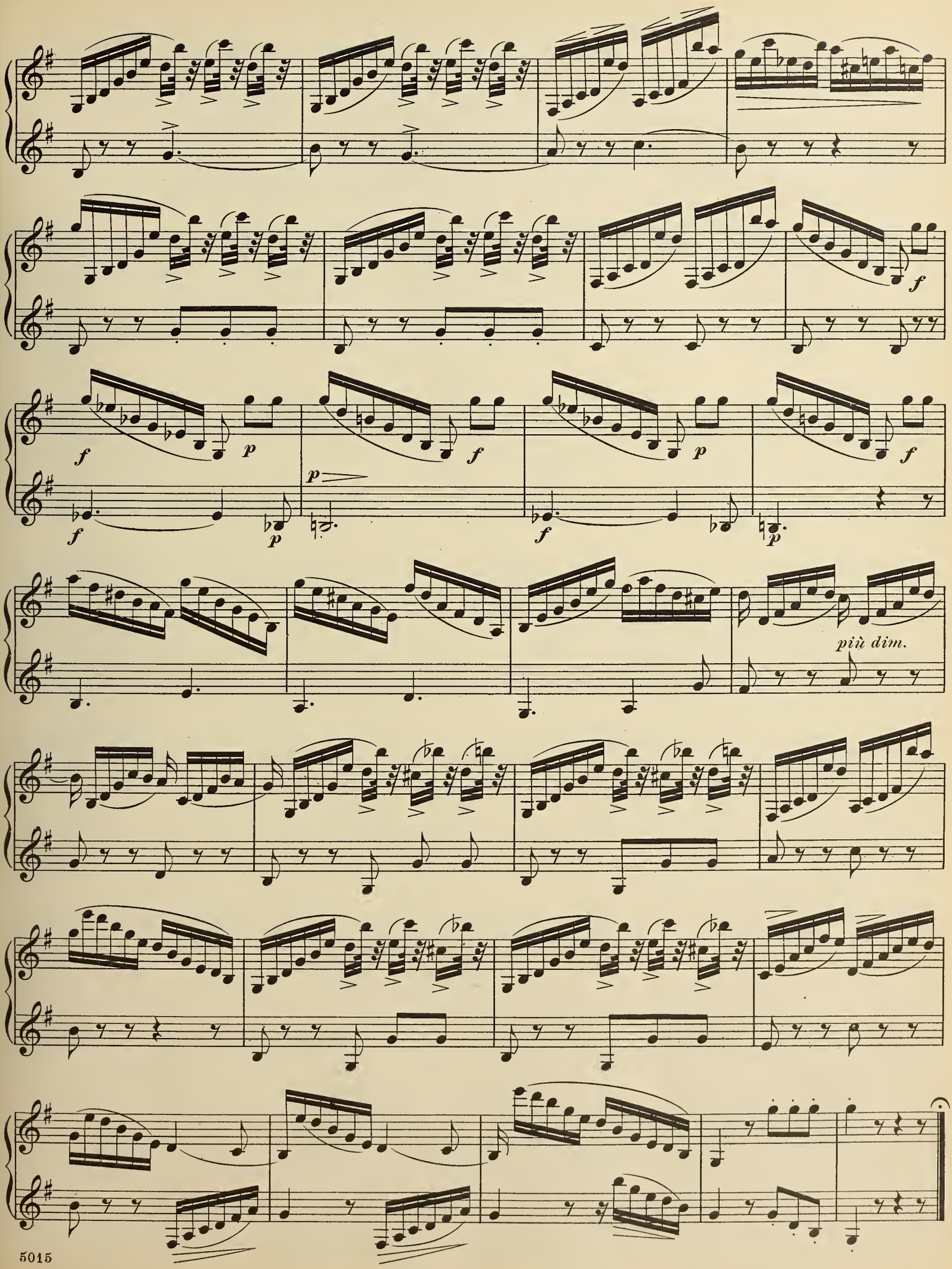
# ARPEGGIOS.

Like all wind instruments the Clarinet can only play the notes of a chord by distributing them (Arpeggio) You must pass rapidly over the different notes of the arpeggio in order to make it entirely with a single breath. If the fingering is heavy and unequal, if the sound is cut at each note, it is no longer Arpeggio — it is only passing quickly over several notes.

**Moderato.**

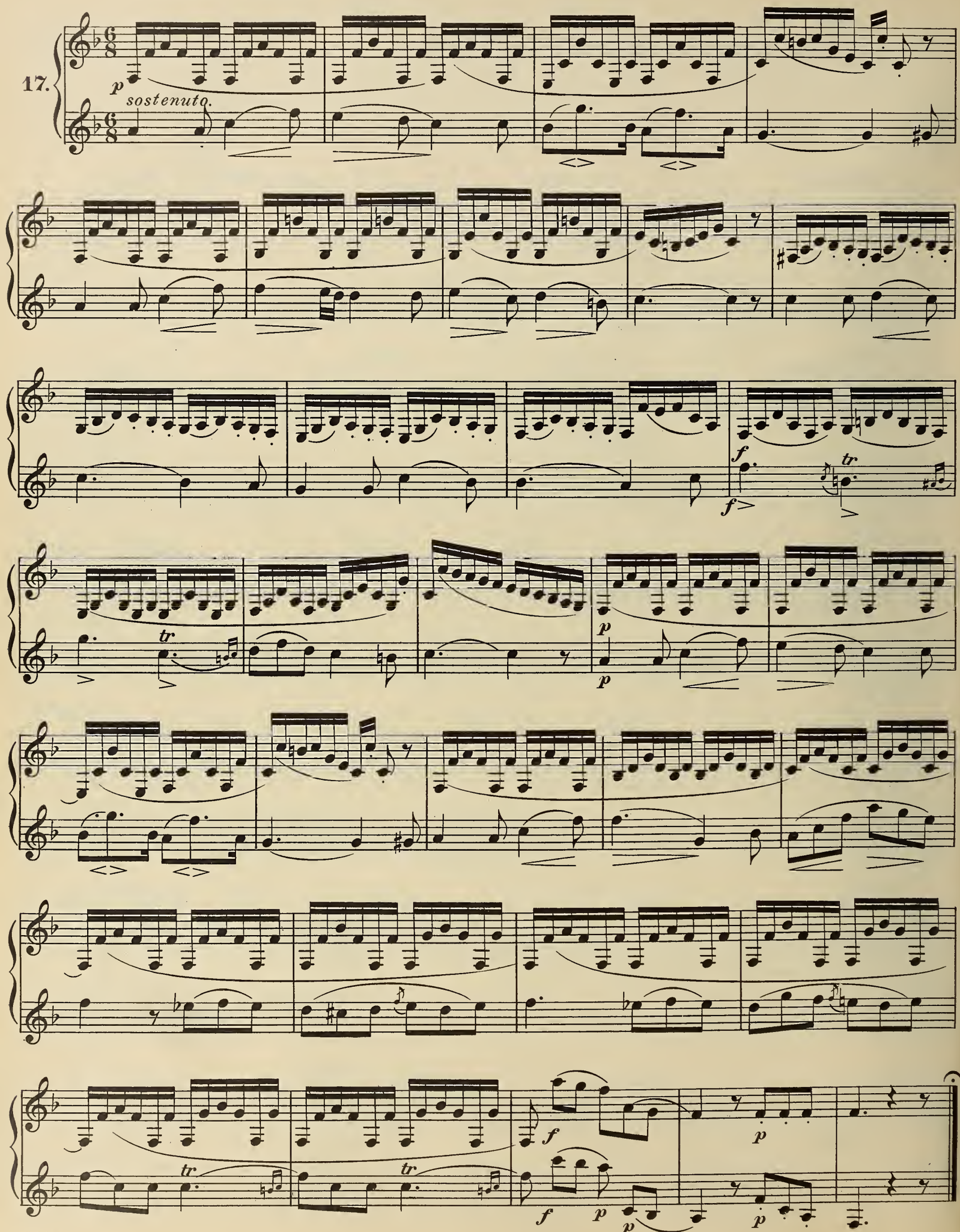
16.




f
p
f
p
f
p
f
p
f
p
f
più dim.

## Andantino.

17.



# OF MAJOR AND MINOR SCALES.

Music being entirely composed of scales and chords, to possess a perfect command of all the fingerings over the whole extent of the instrument is to be able to play without difficulty every musical combination however complicated it may be

To enable the pupil to arrive progressively at excellent results I have written the followin scales and chords without varying the Key so as to engrave them more easily on the memory.

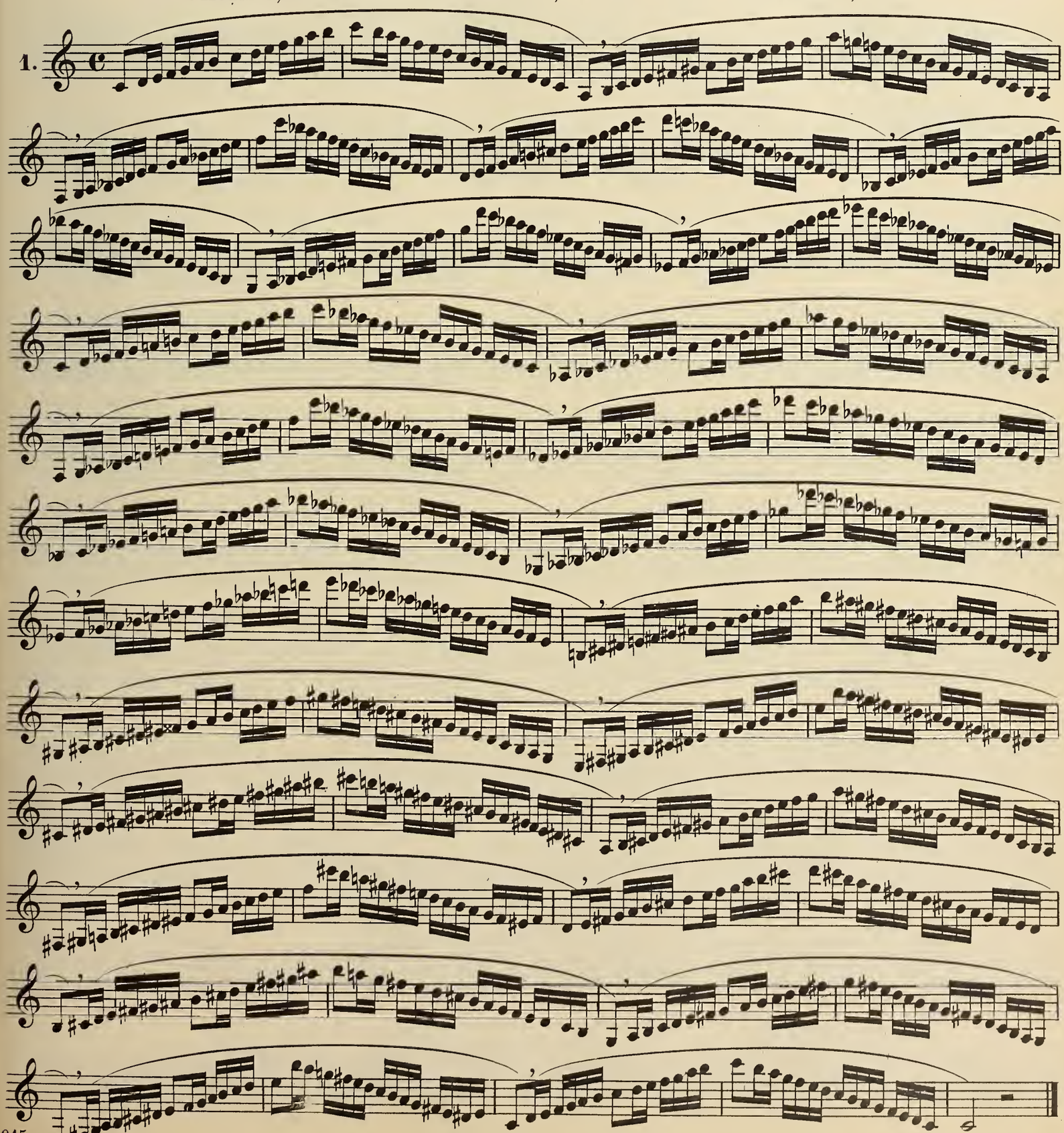
These studies should be learned by heart as forming the basis of all good musical principle.

Many pupils have great trouble to understand and play a minor scale, the following examples will I hope make them less difficult.

The minor scale is only distinguished in ascending by the 3rd which is minor in decending you make the scale of the relative Key: for example, in A minor you play the scale of C in descending.

## DAILY PRACTICE OF DIATONIC SCALES MAJOR AND MINOR AND EXERCISES ON PERFECT CHORDS, DOMINANT SEVENTHS, DIMINISHED SEVENTHS, ETC.

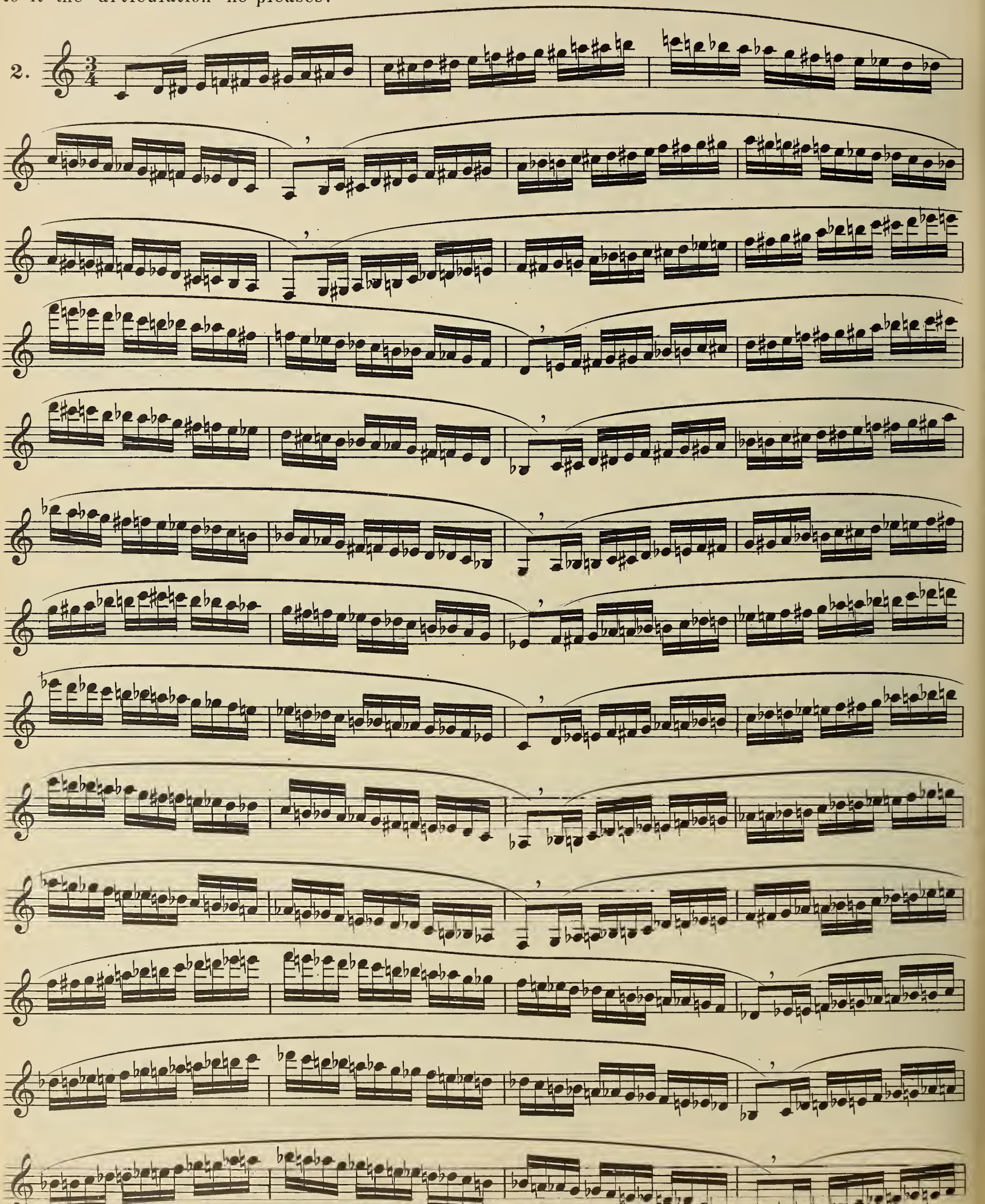
1.

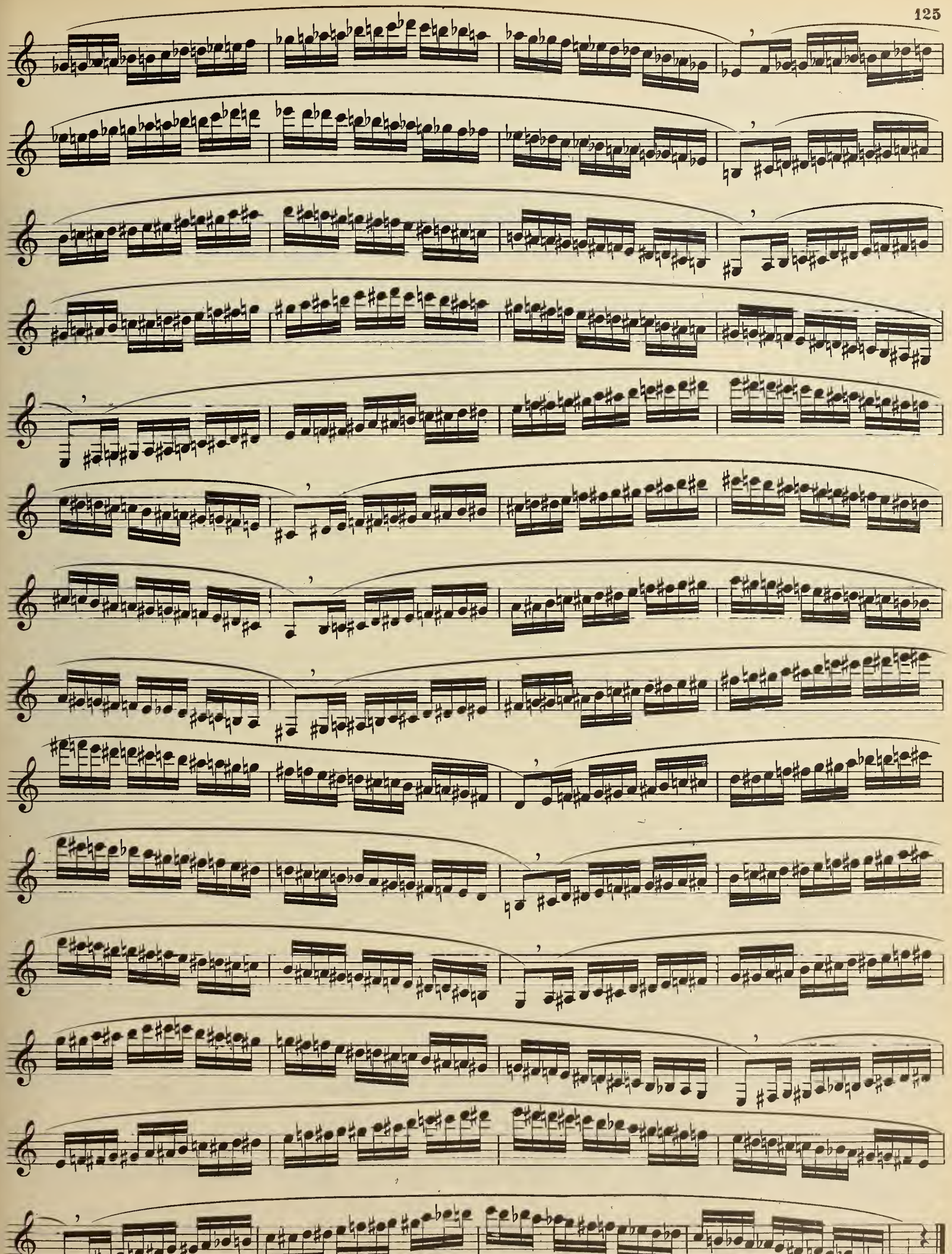


# CHROMATIC EXERCISE.

This exercise ought to be played both slurred and detached, the performer can afterwards give to it the articulation he pleases.

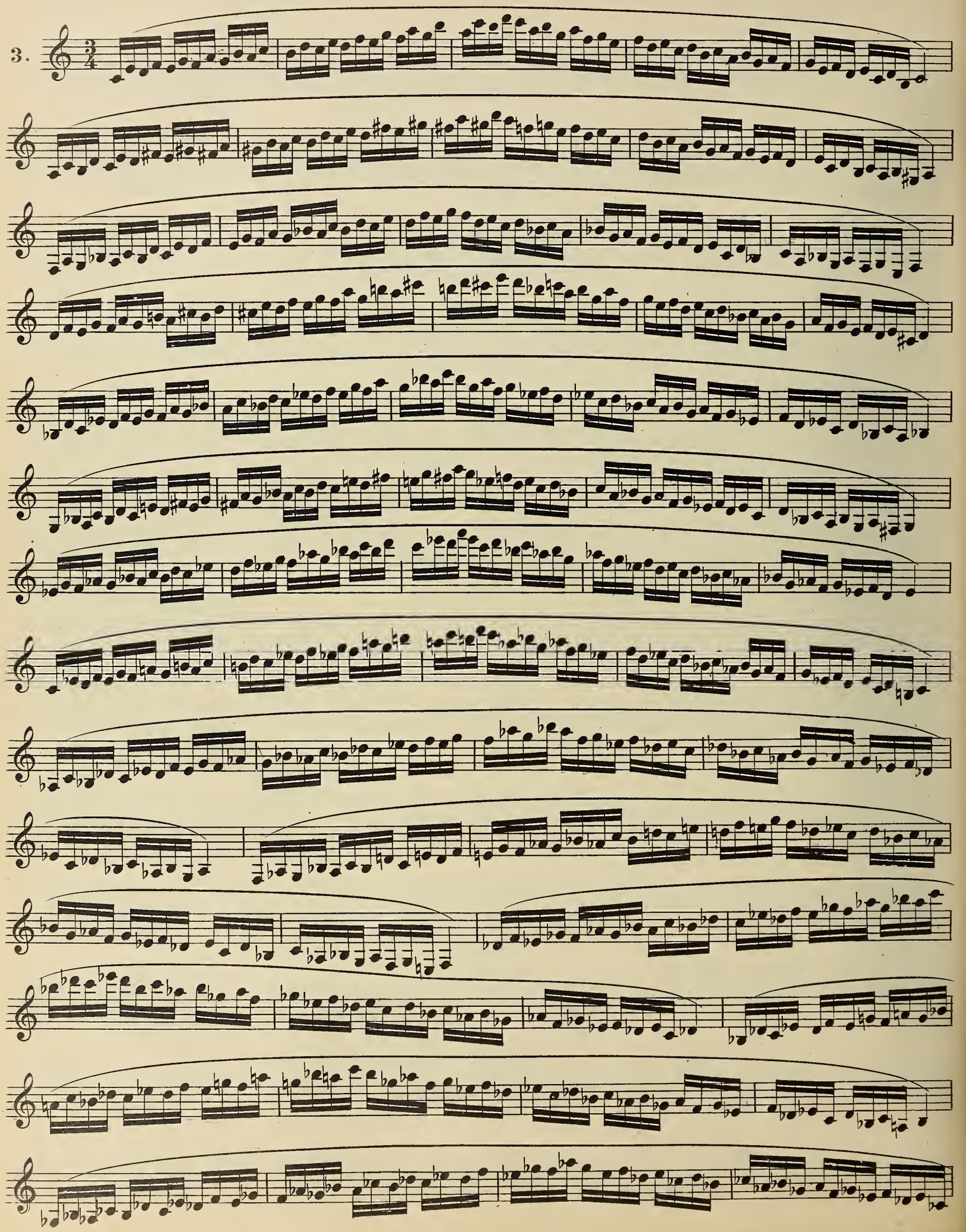
2.

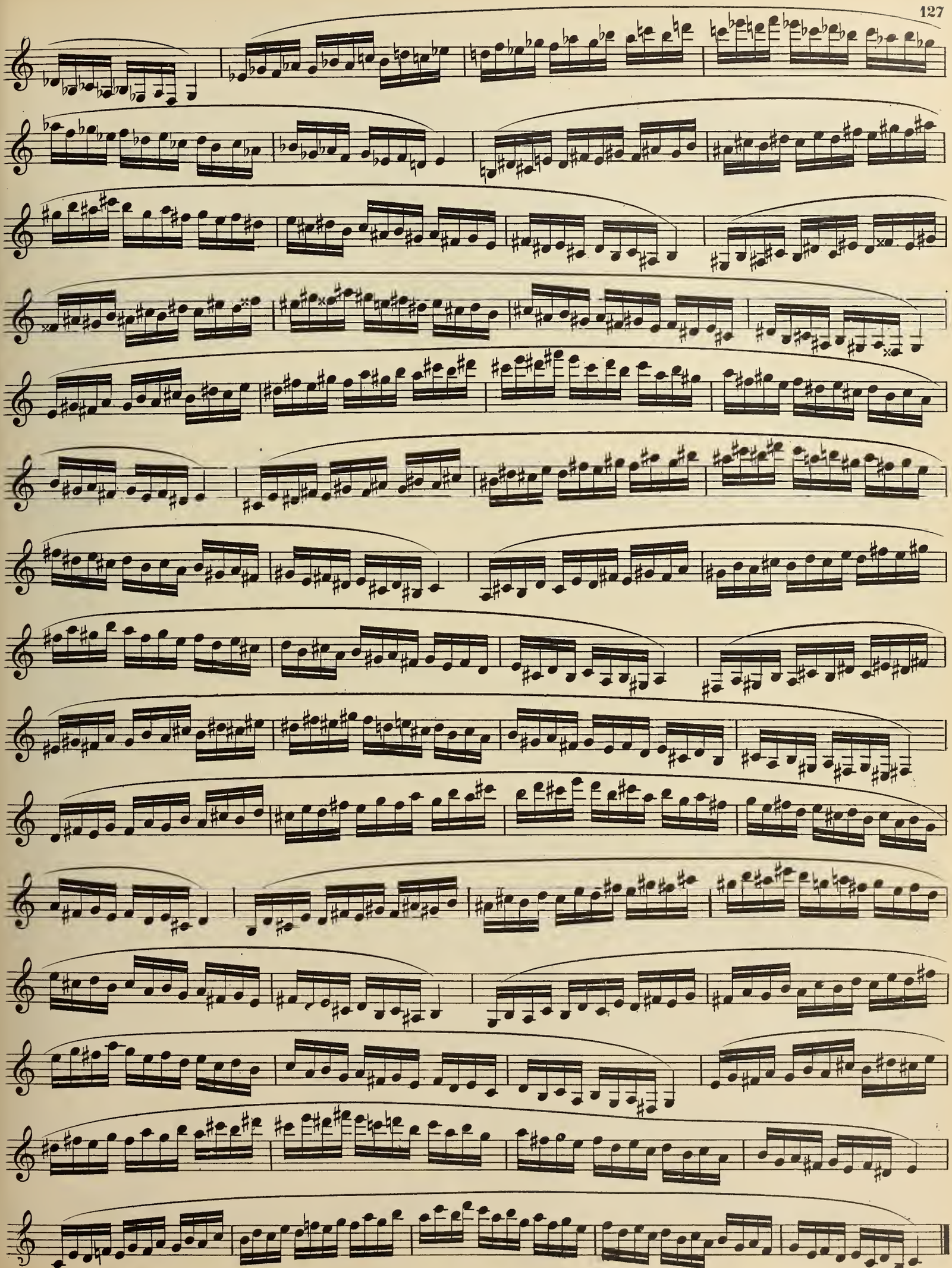




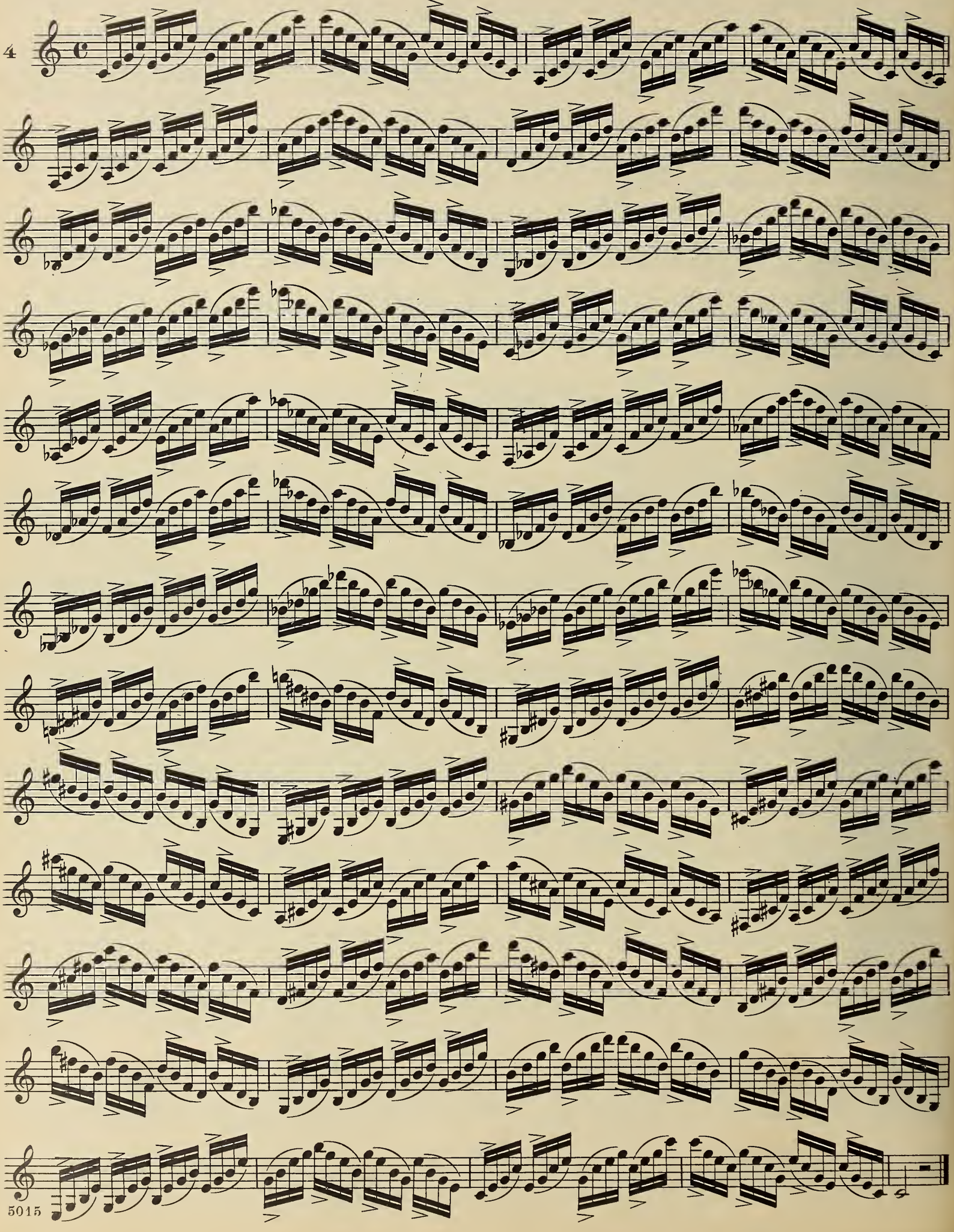
# EXERCISE ON SCALES IN THIRDS, MAJOR AND MINOR.

I recommend this study as being one of the most important.

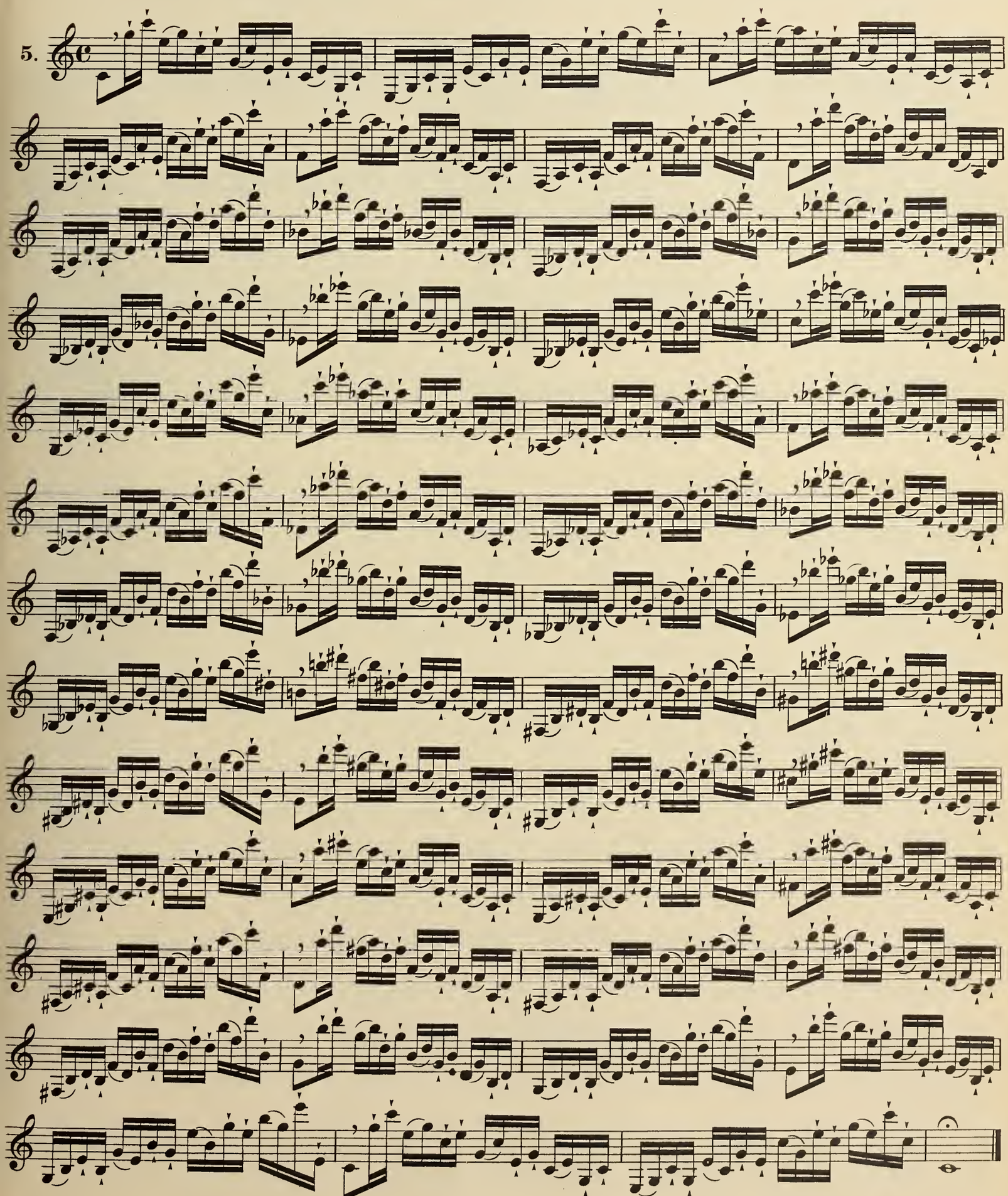




# EXERCISE ON THE PERFECT CHORD, MAJOR AND MINOR, IN ALL THE KEYS.

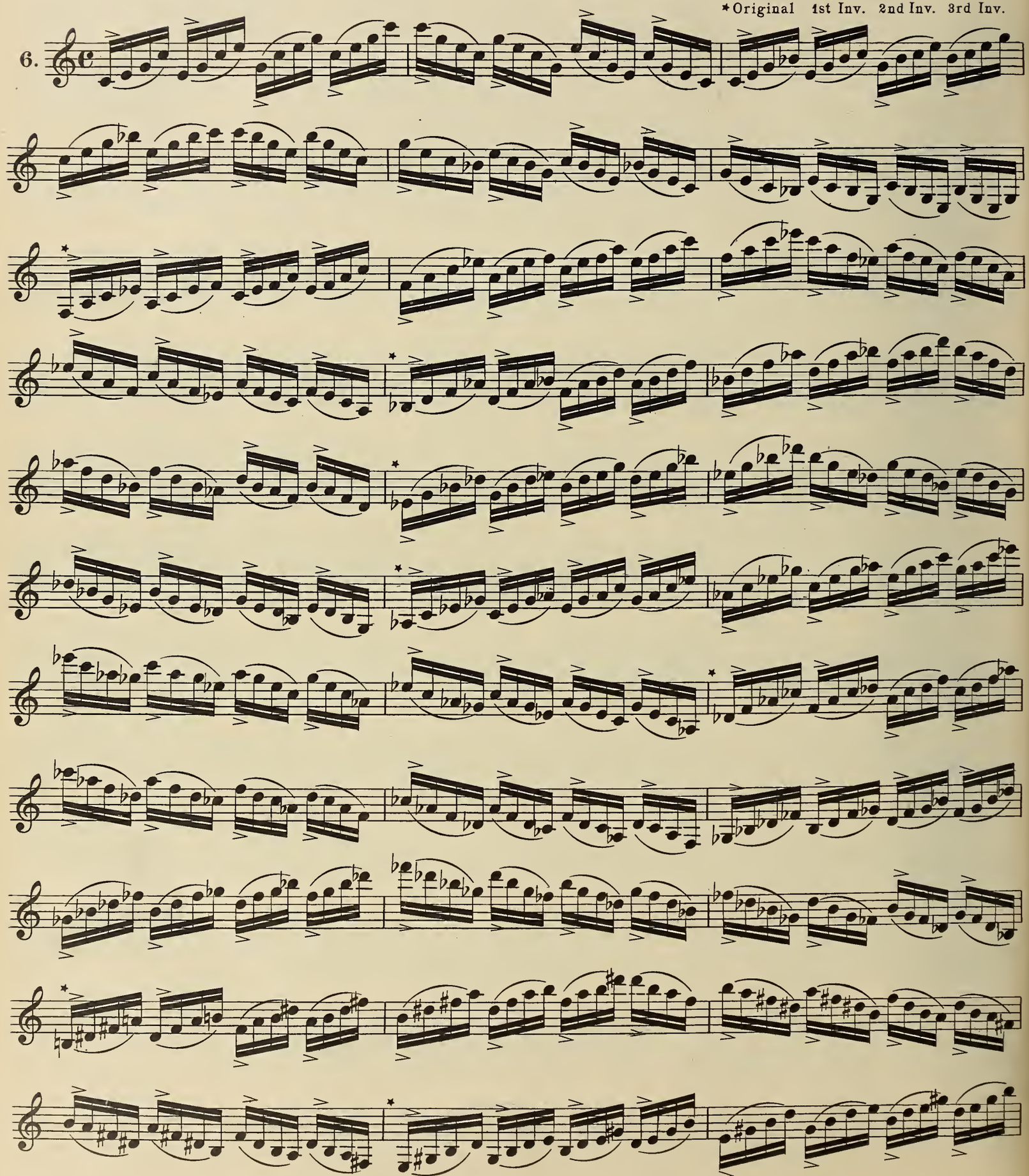


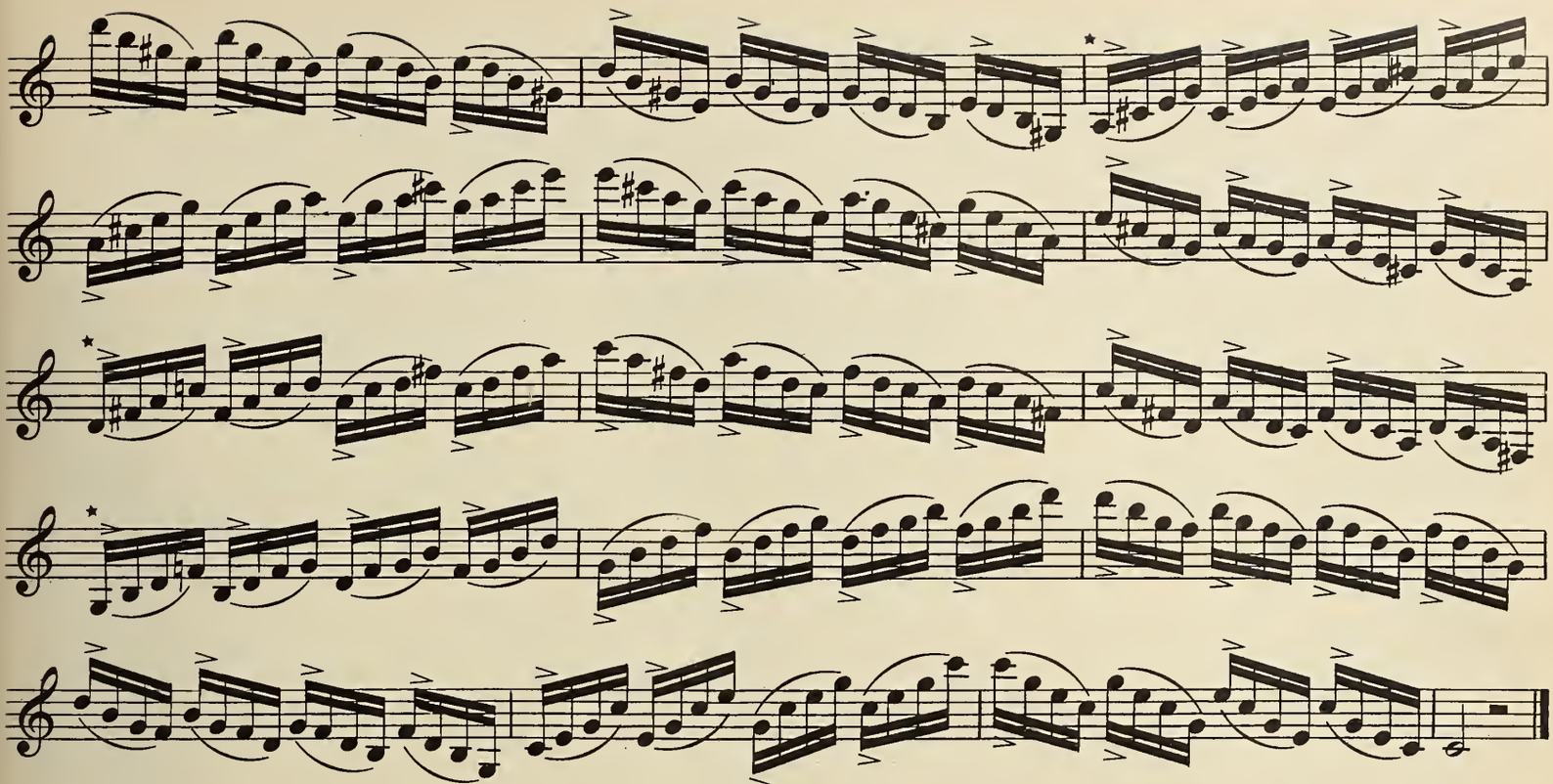
# EXERCISE ON PERFECT CHORDS.



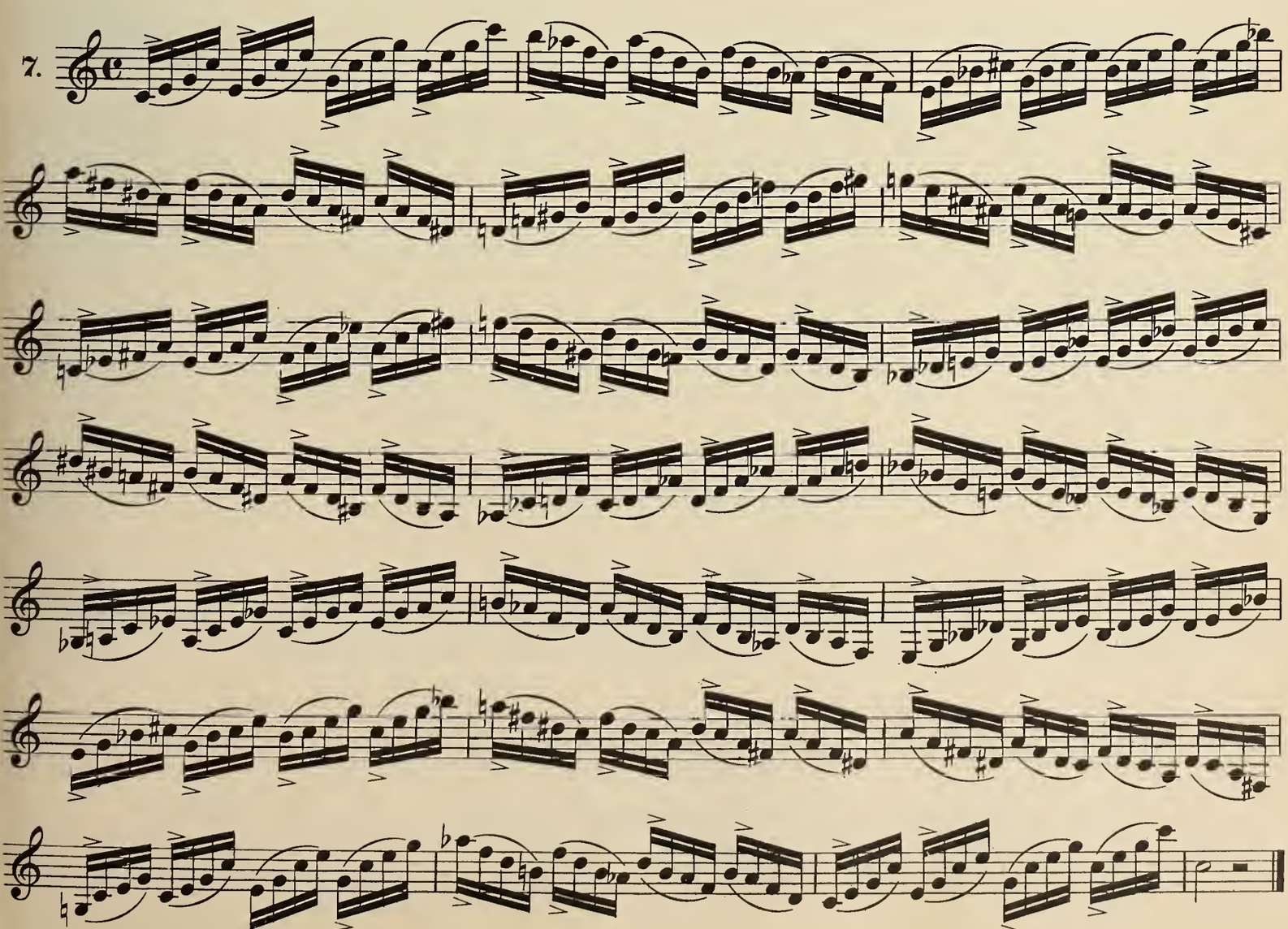
# EXERCISE ON DOMINANT 7th CHORDS.

First appearing in original form, followed by 1st, 2nd and 3rd Inversions *

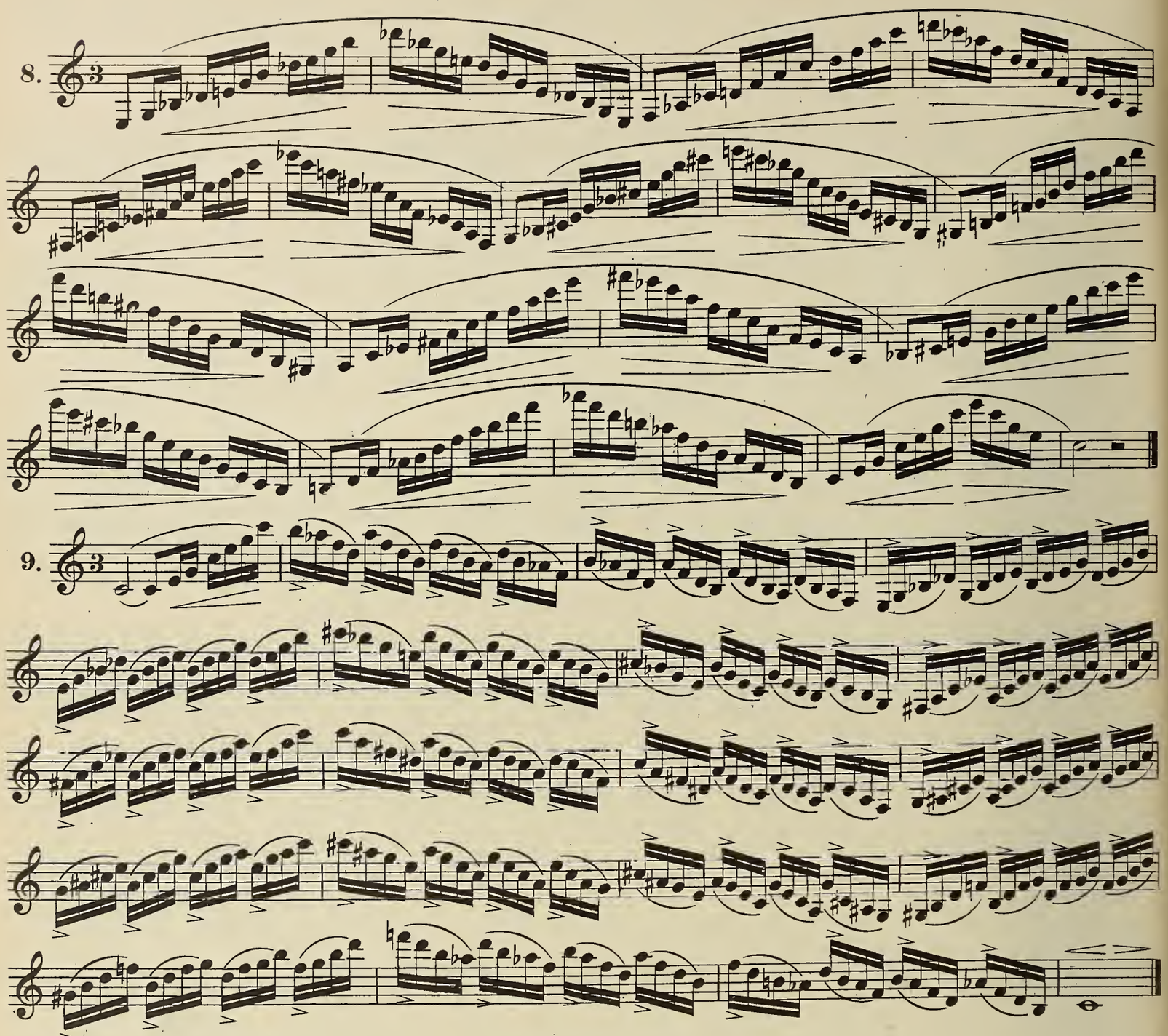




## EXERCISE ON DIMINISHED 7th CHORDS

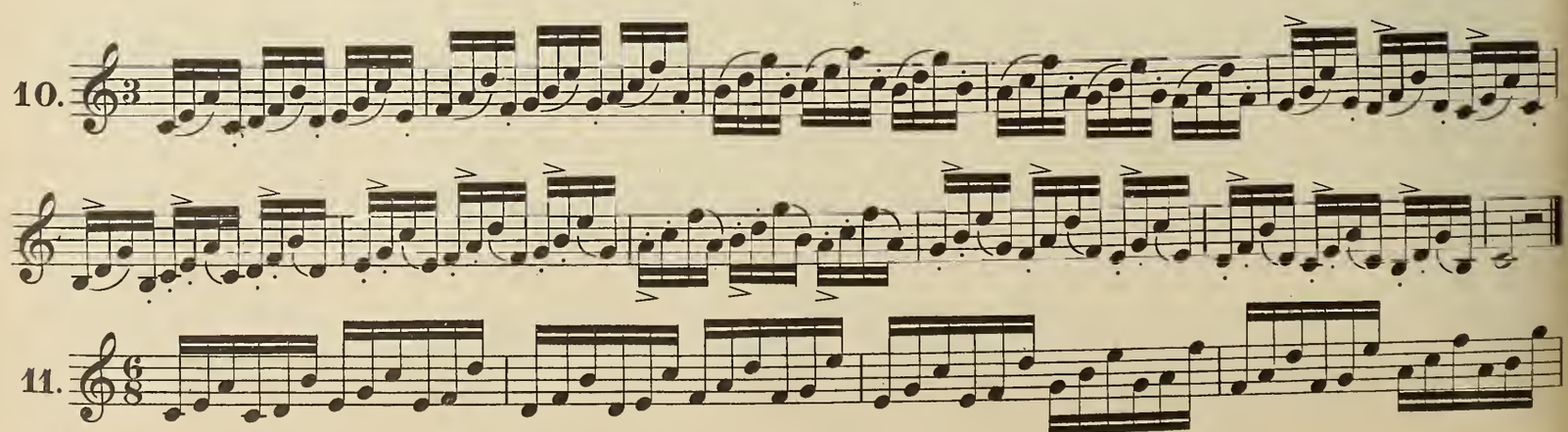


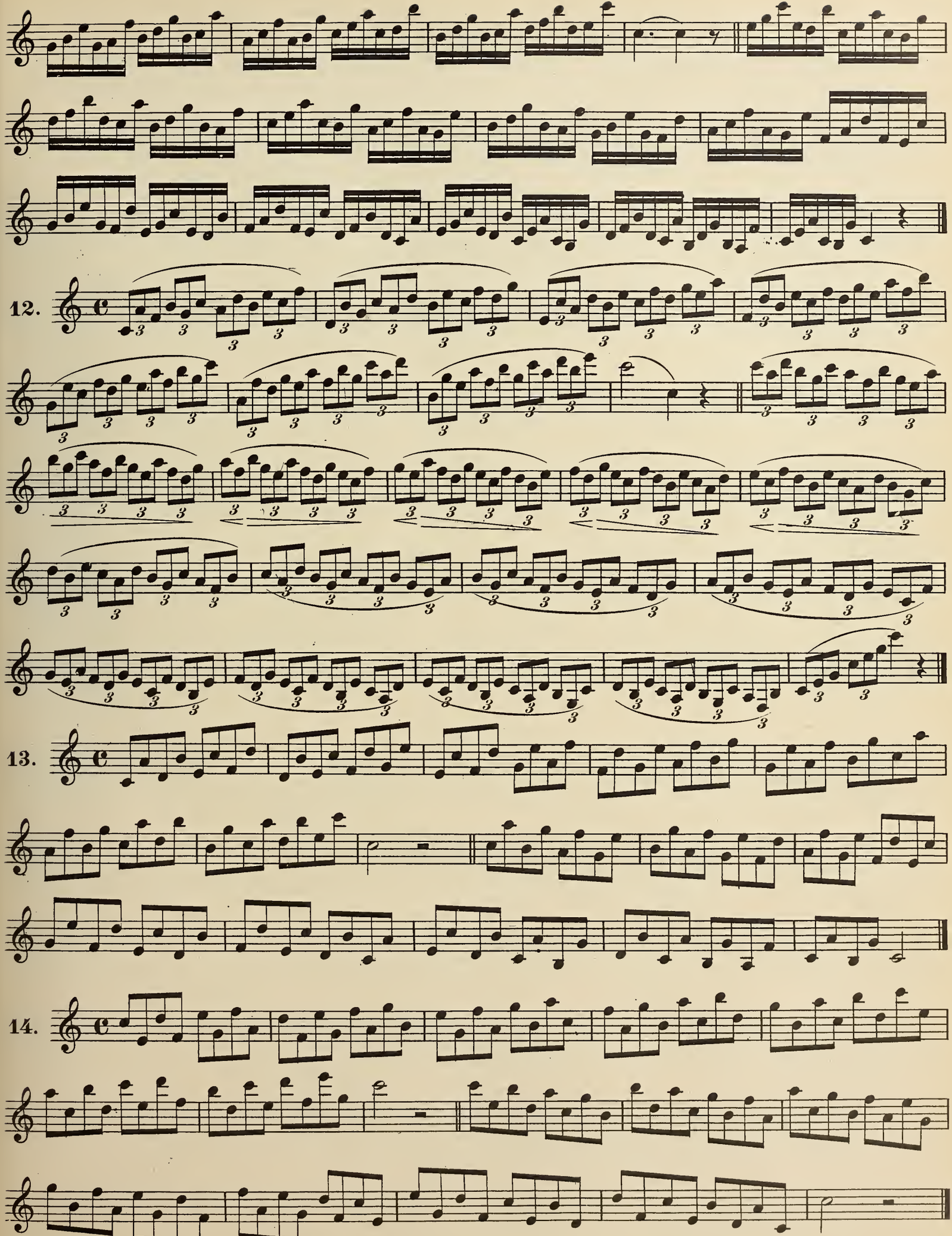
## DIMINISHED 7th.



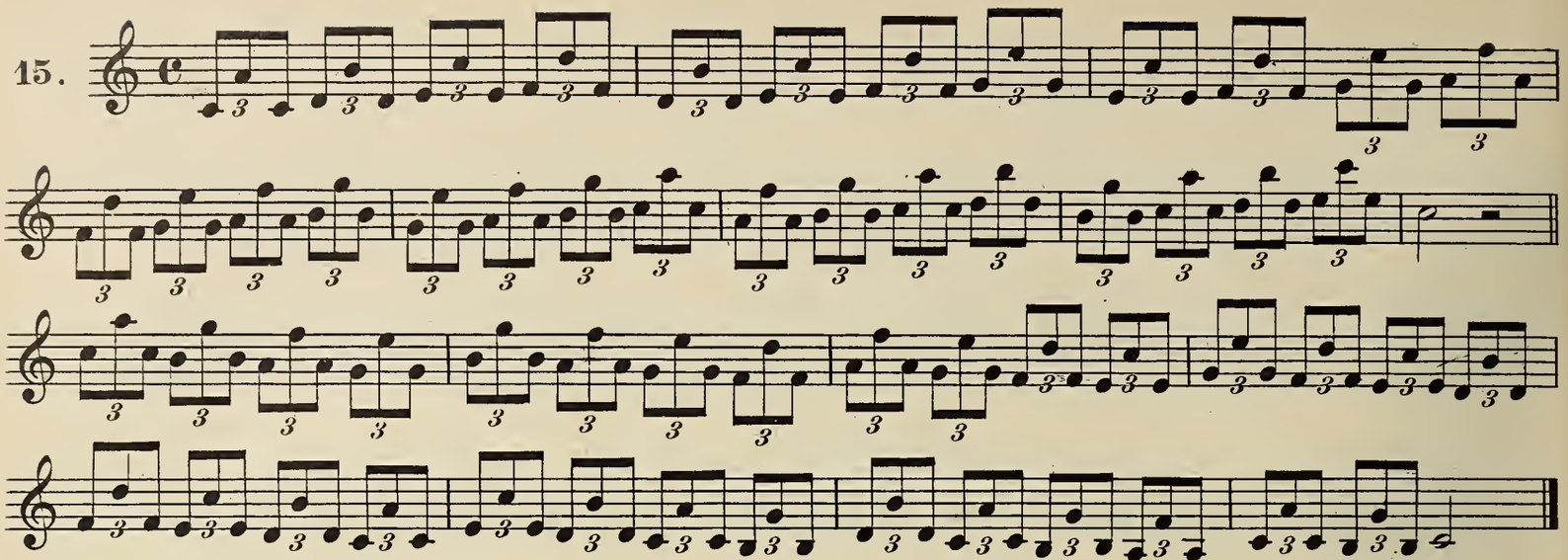

## EXERCISES ON SIXTHS.

These should be transposed into all Keys.

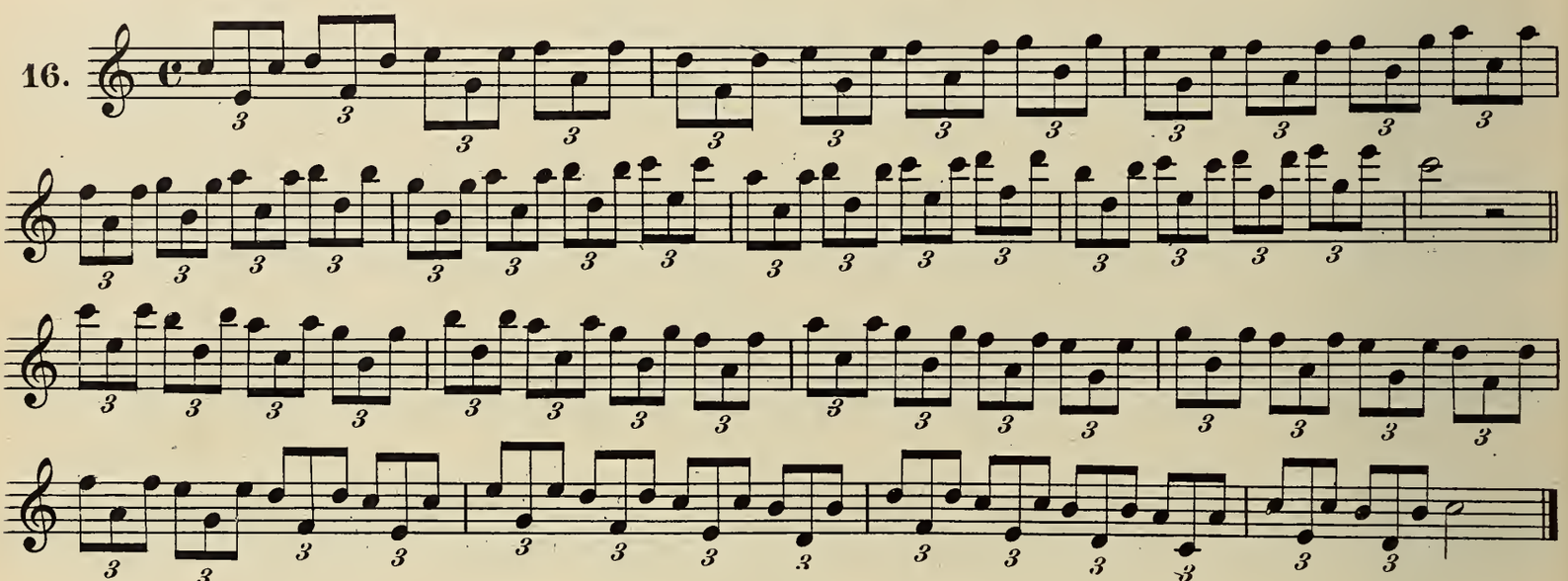



12.
13.
14.

15.

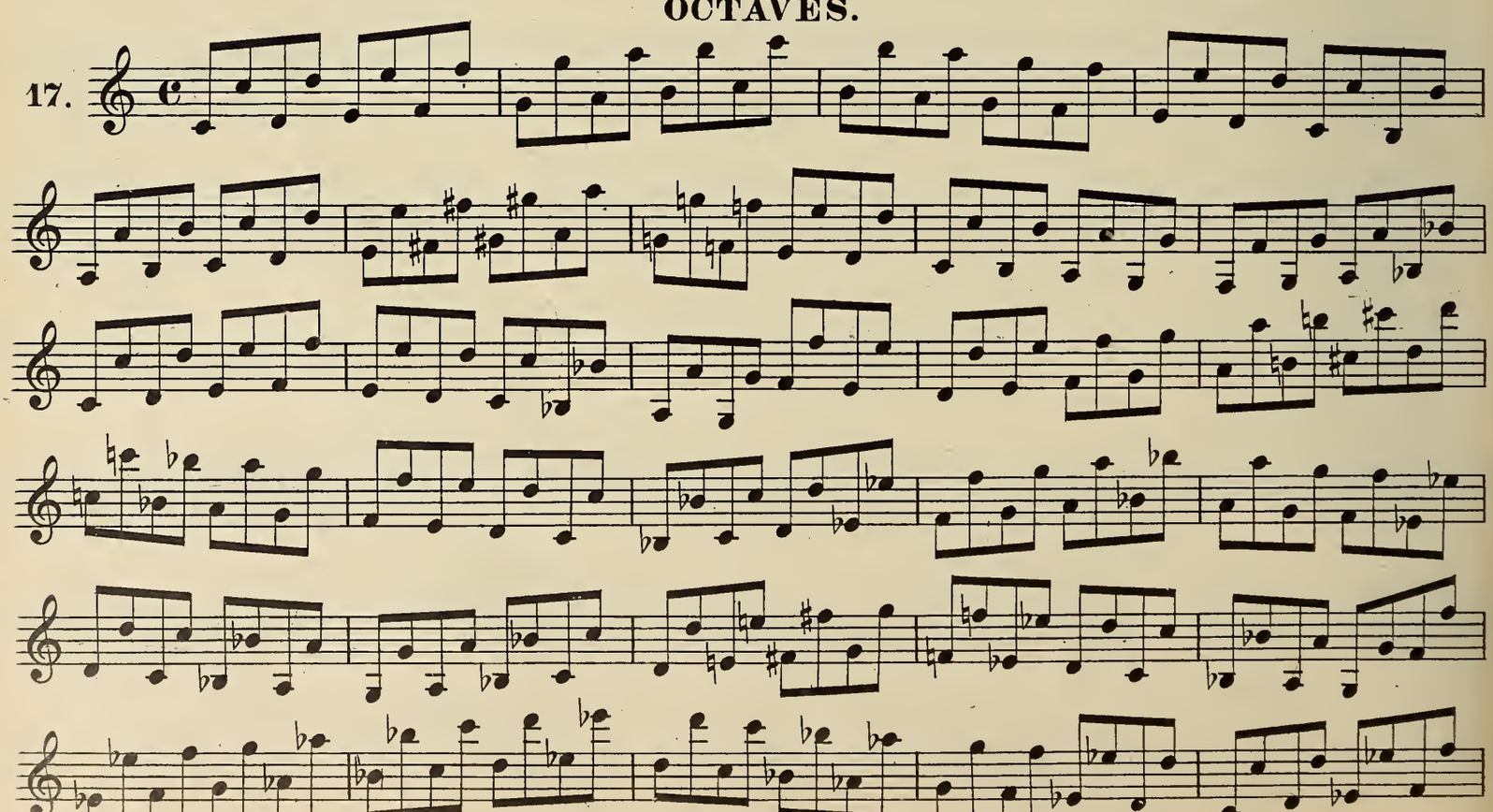


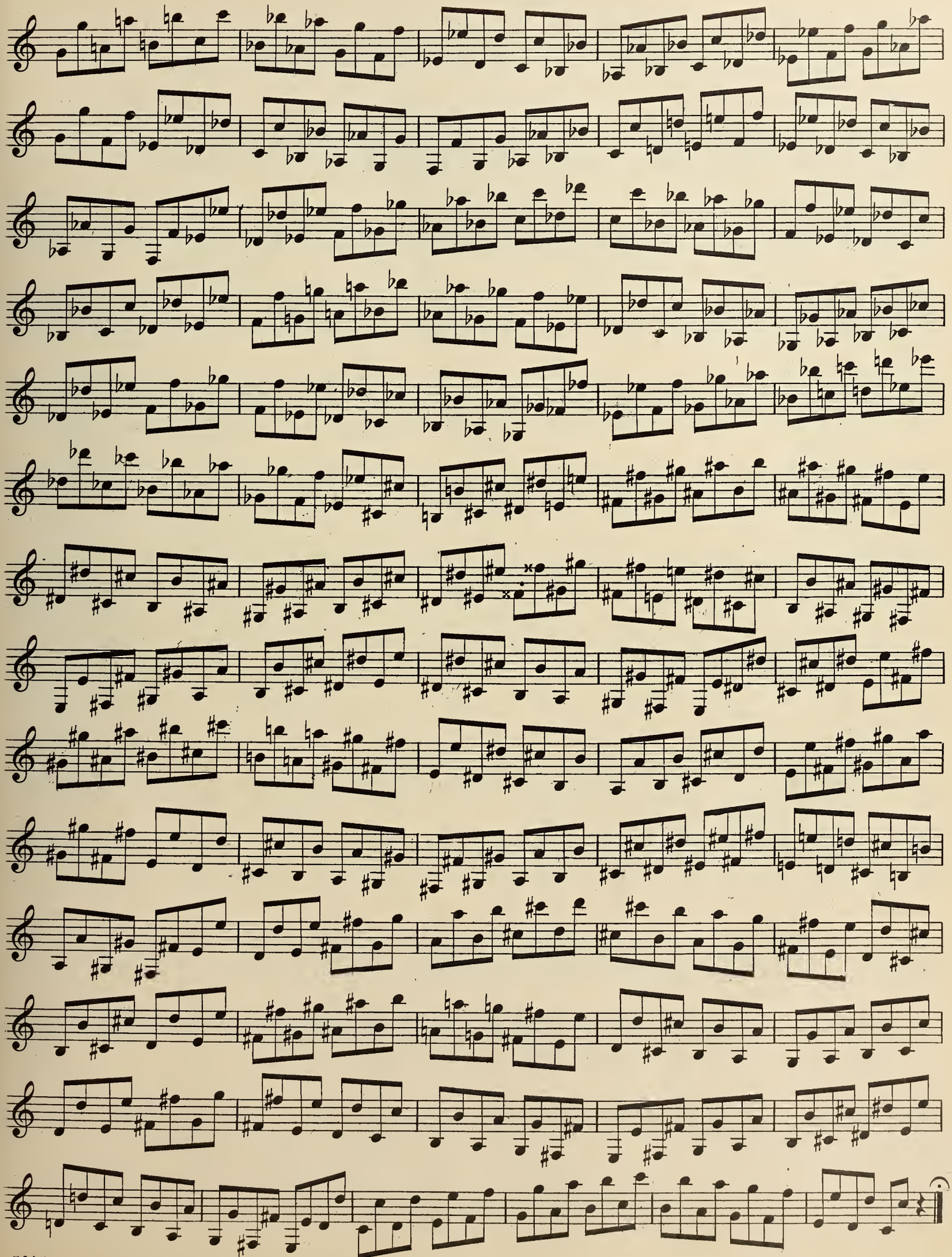
16.



## OCTAVES.

17.

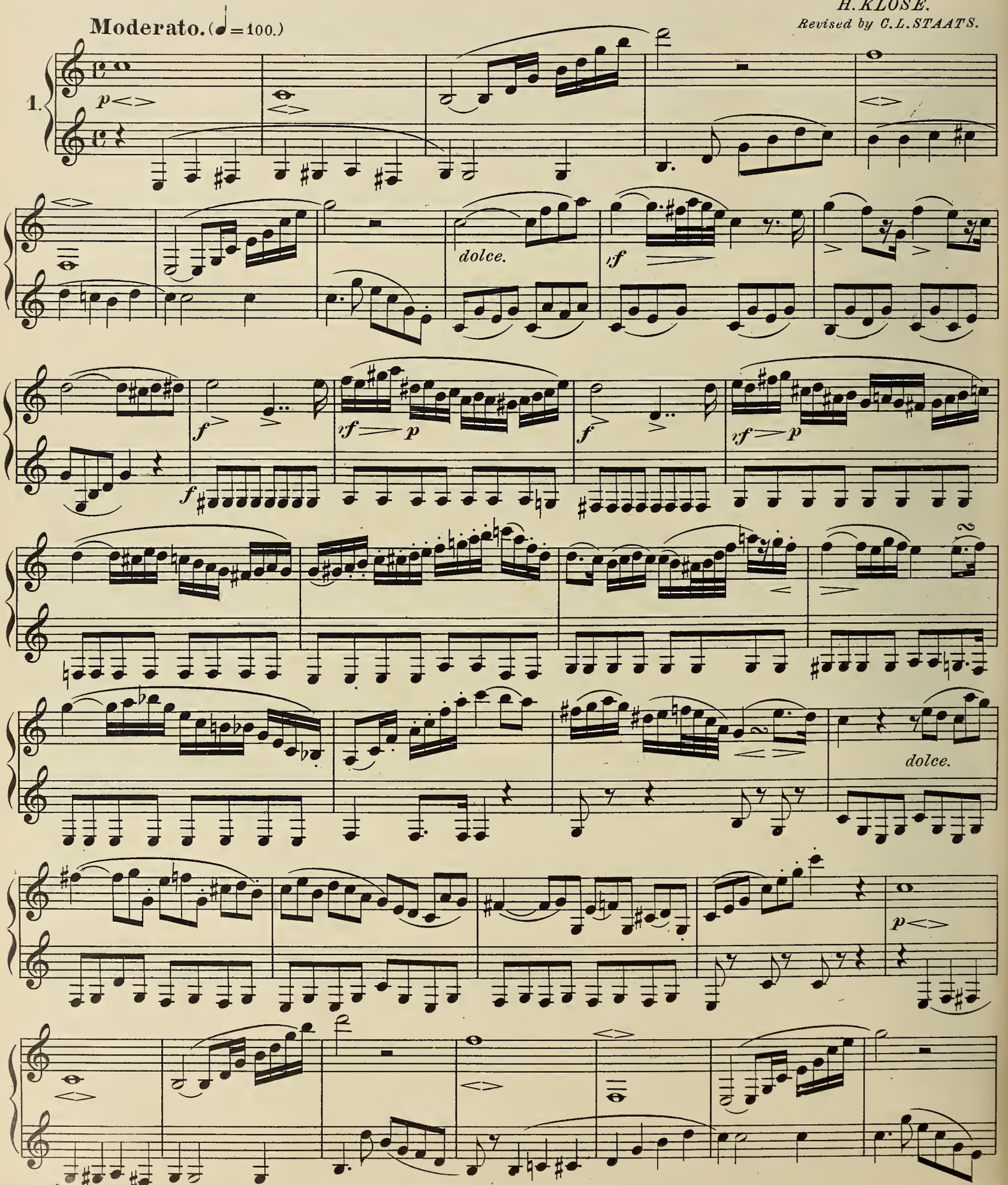




# 15 GRAND ETUDES.

To study the modern style, leading to the execution of Concert Pieces.

*H. KLOSÉ.*
*Revised by C. L. STAATS.*





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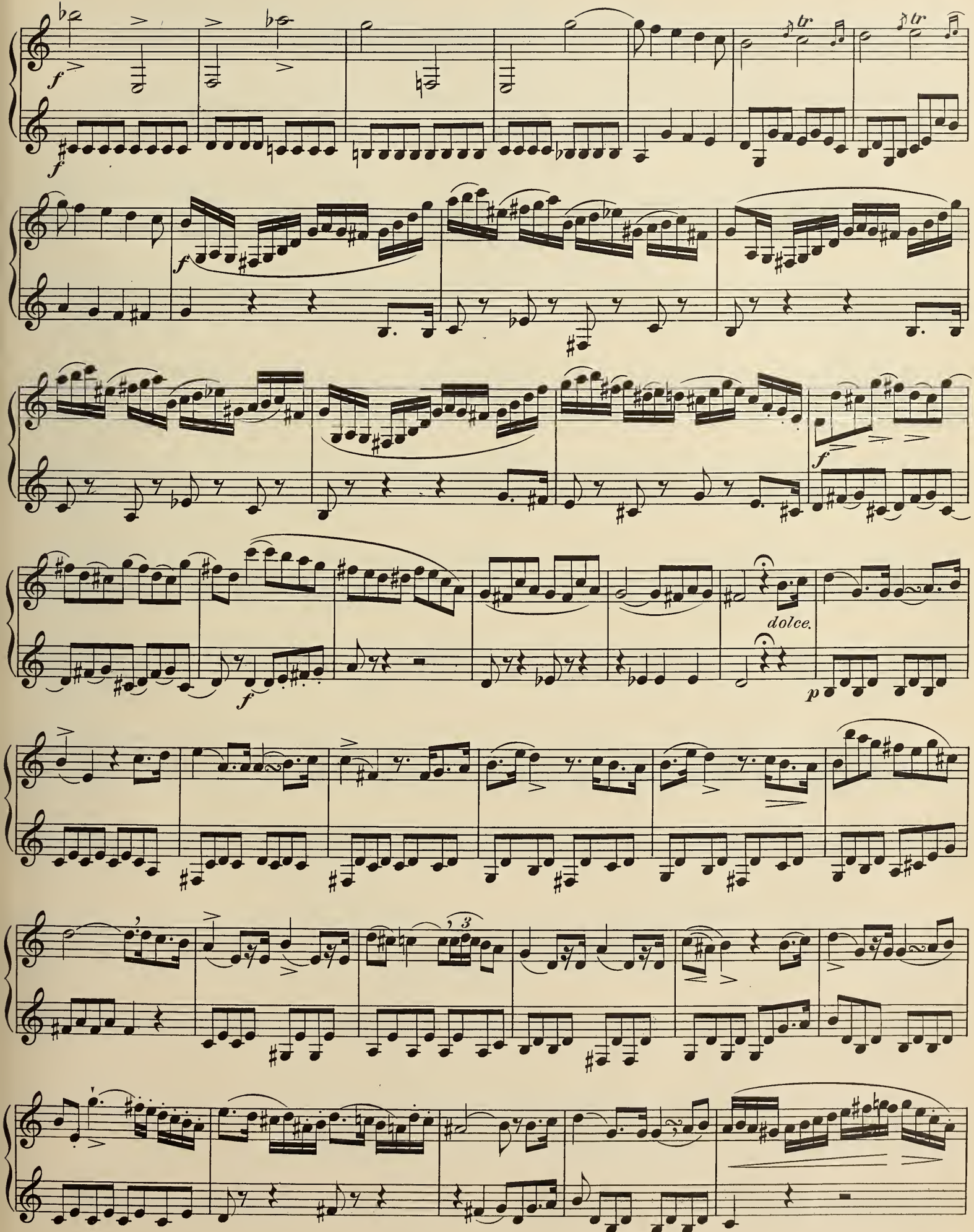
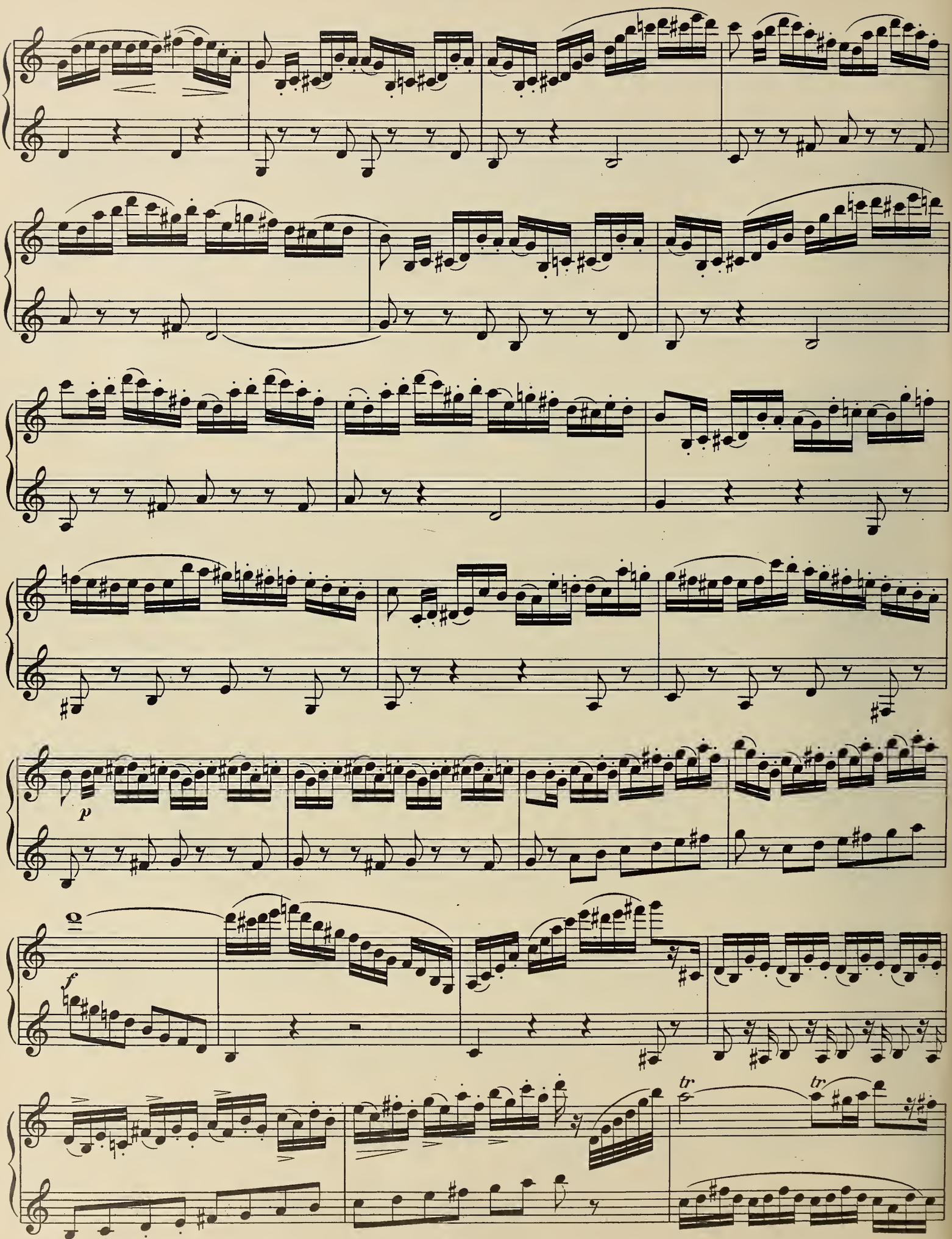

f
tr
tr
f
f
f
dolce.
p
3


p
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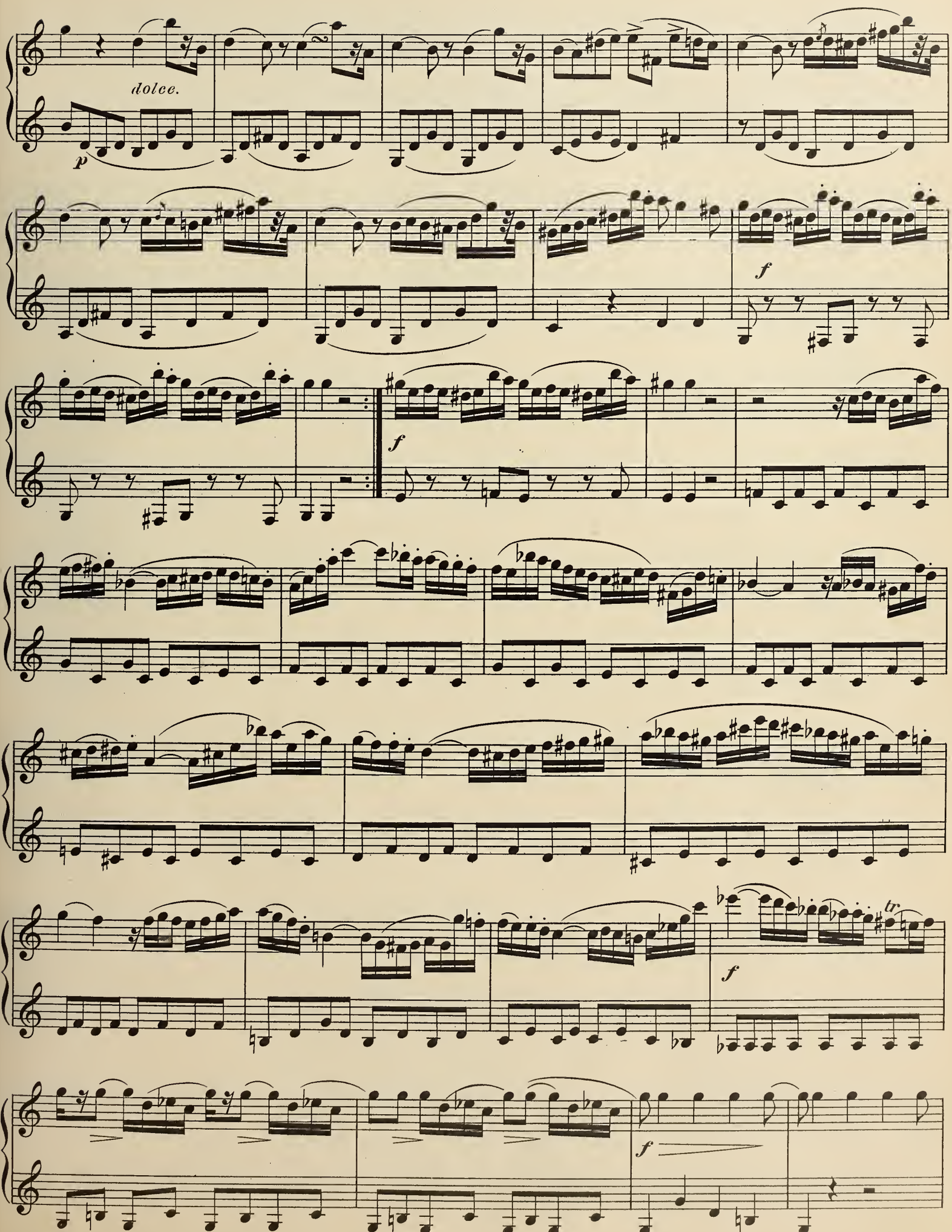
dolce.
p
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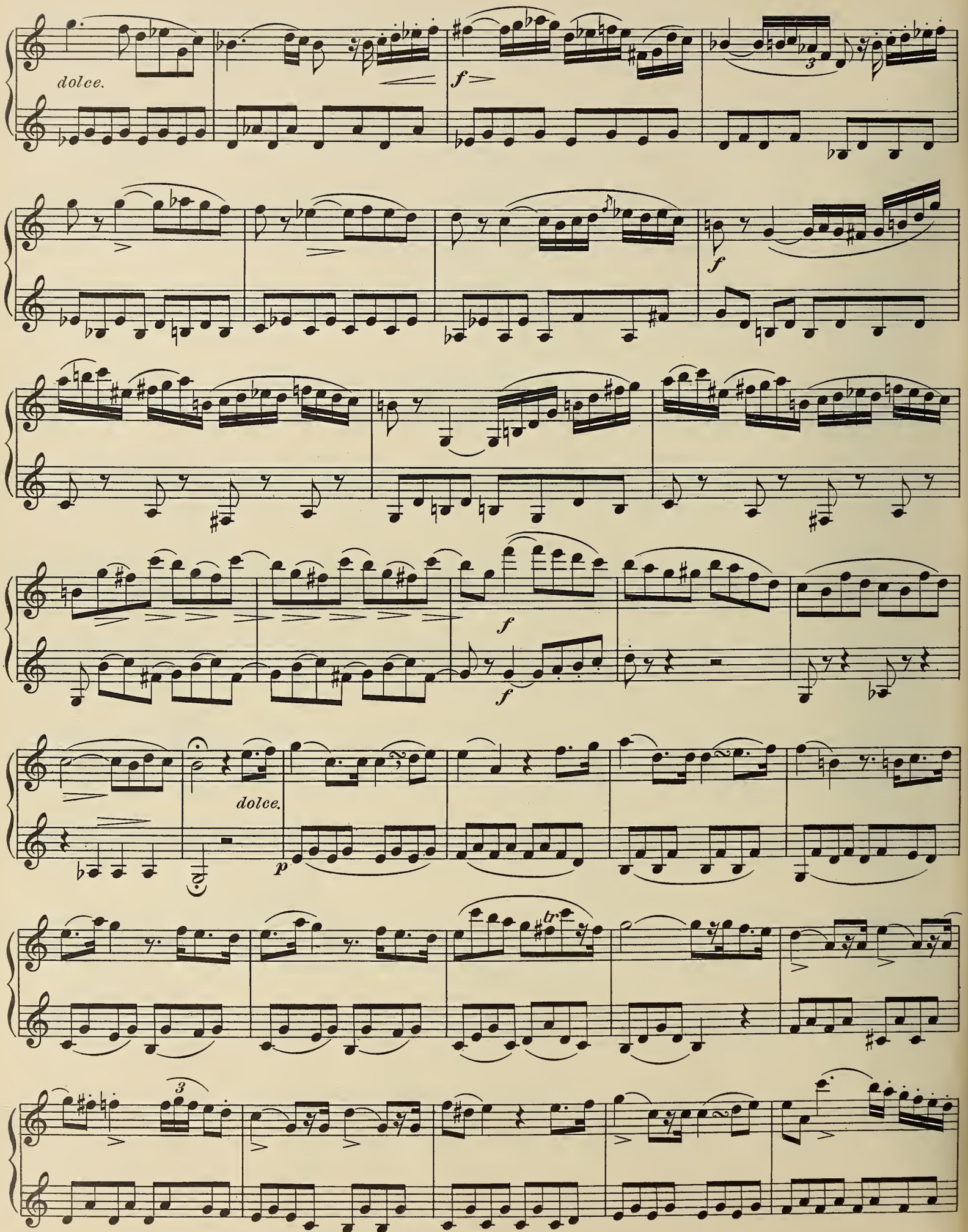
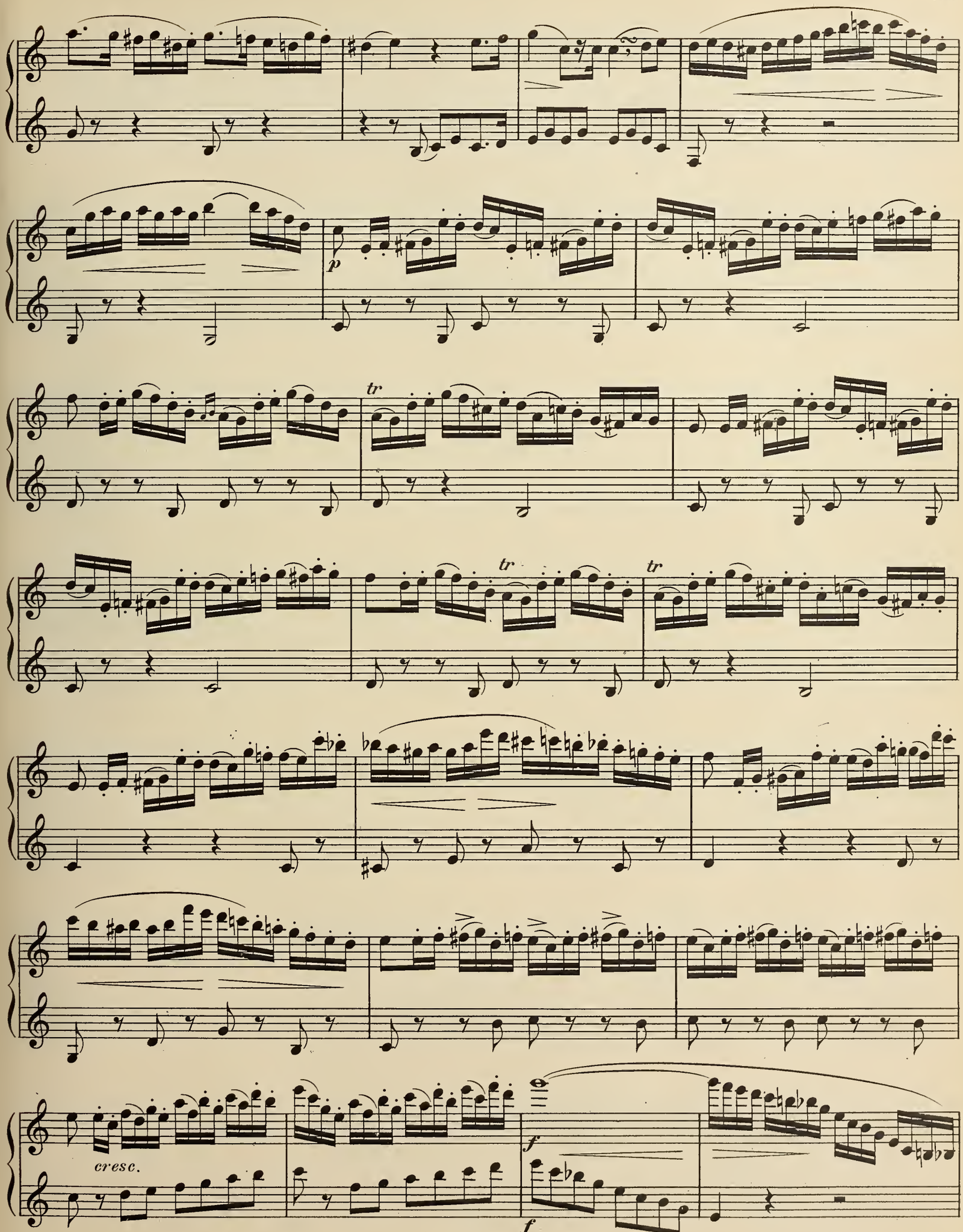
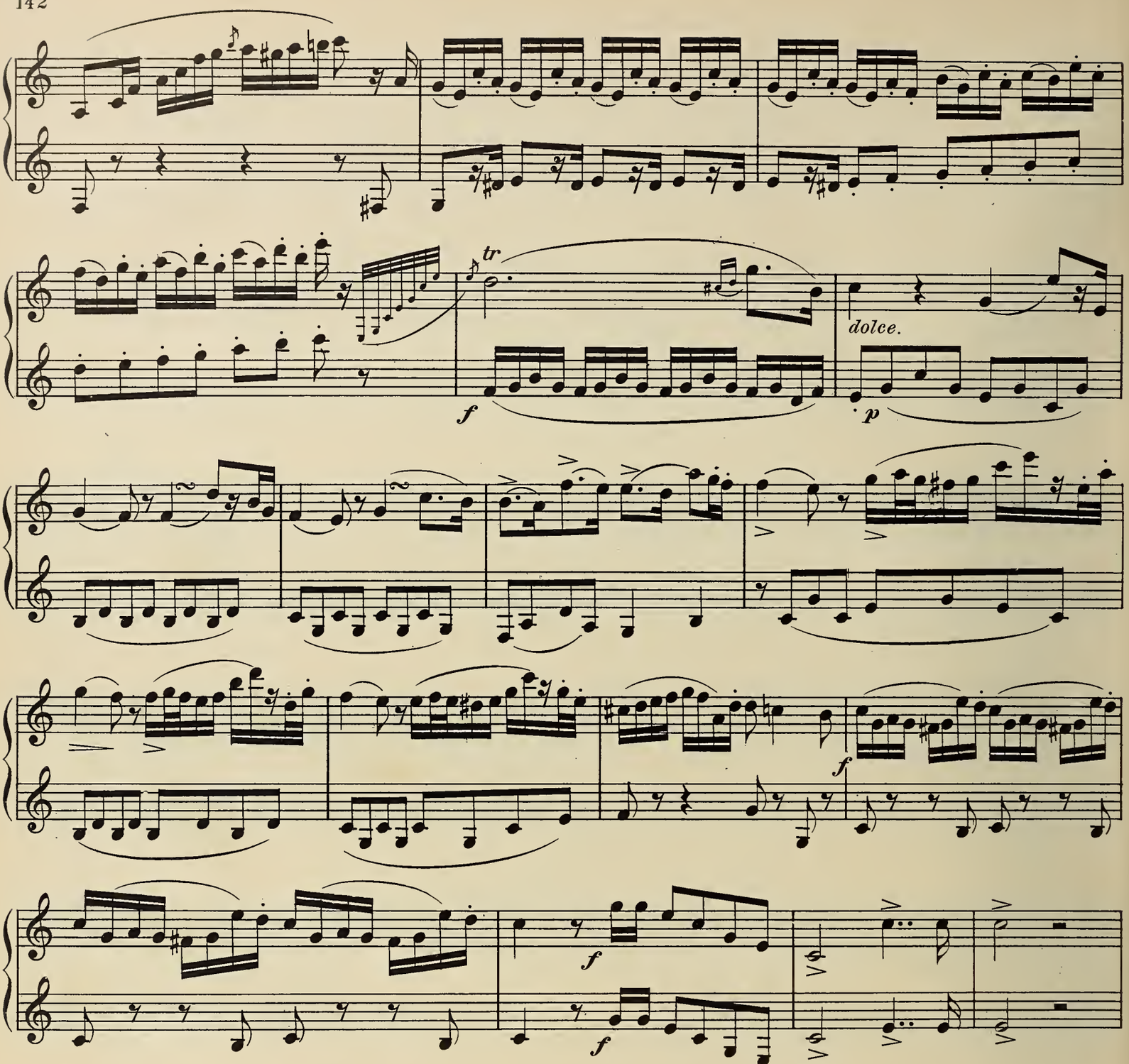
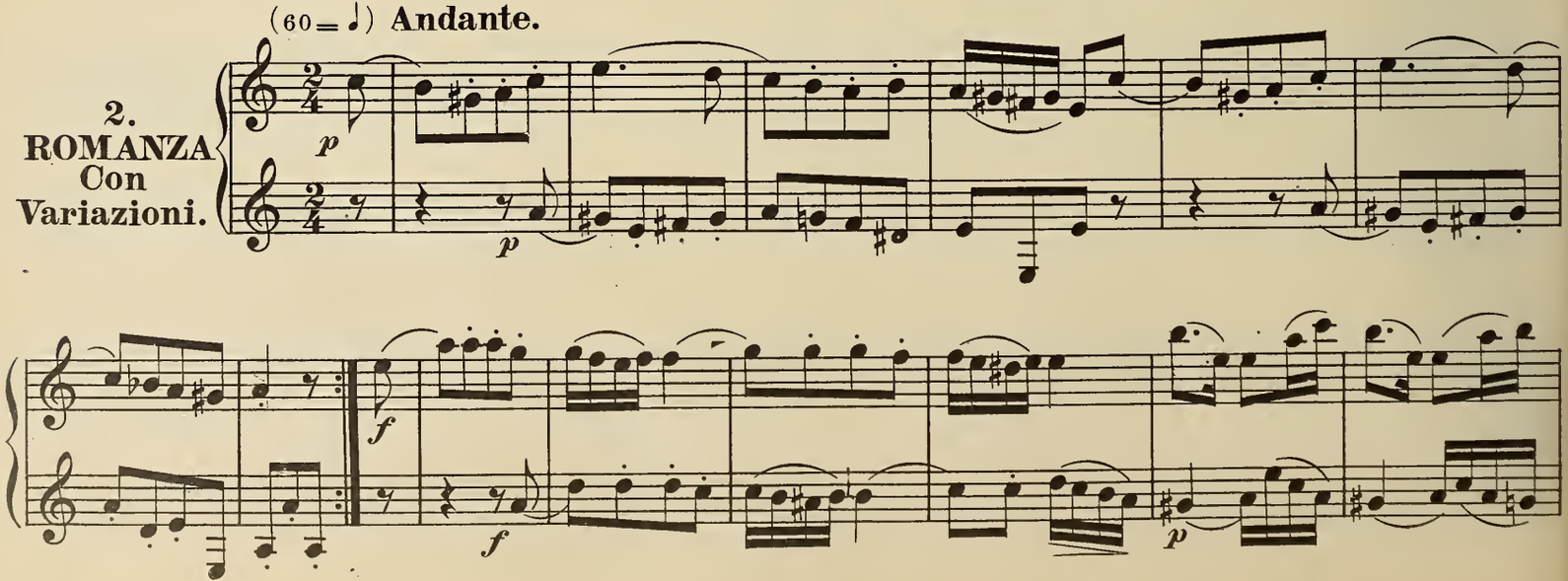

dolce.
f
f
f
f
dolce.
p
tr
3
3

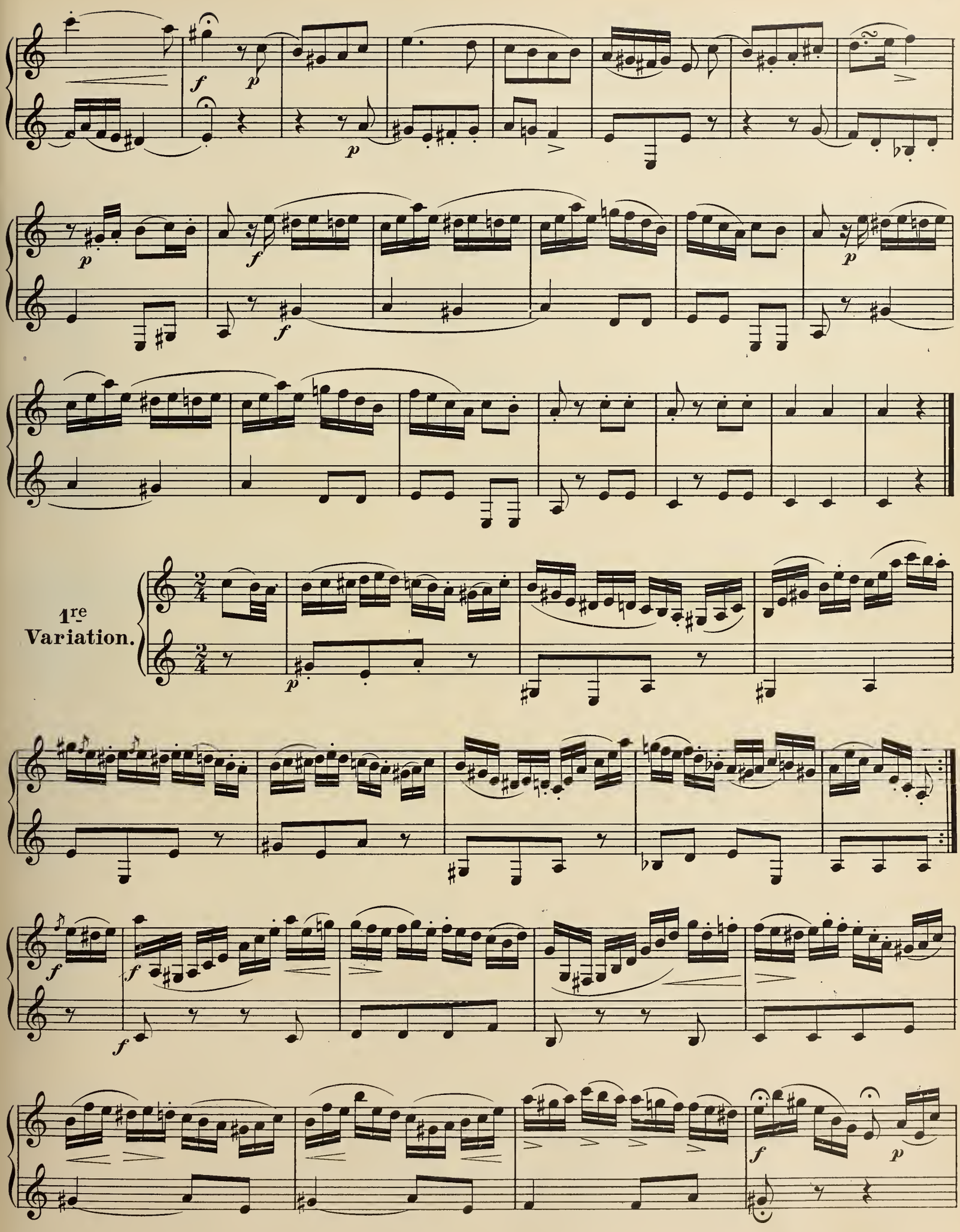

p
tr
tr
tr
cresc.
f
f

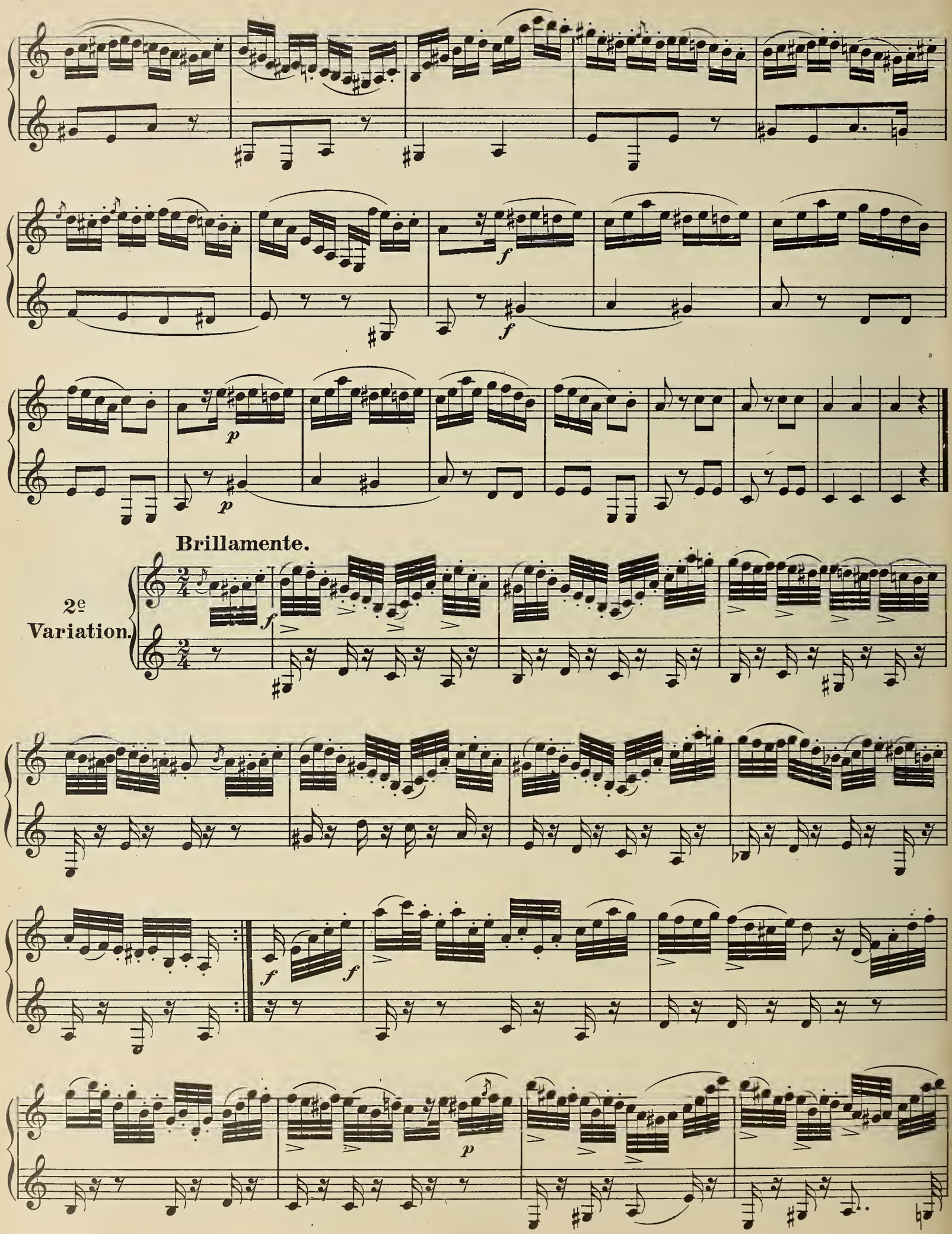


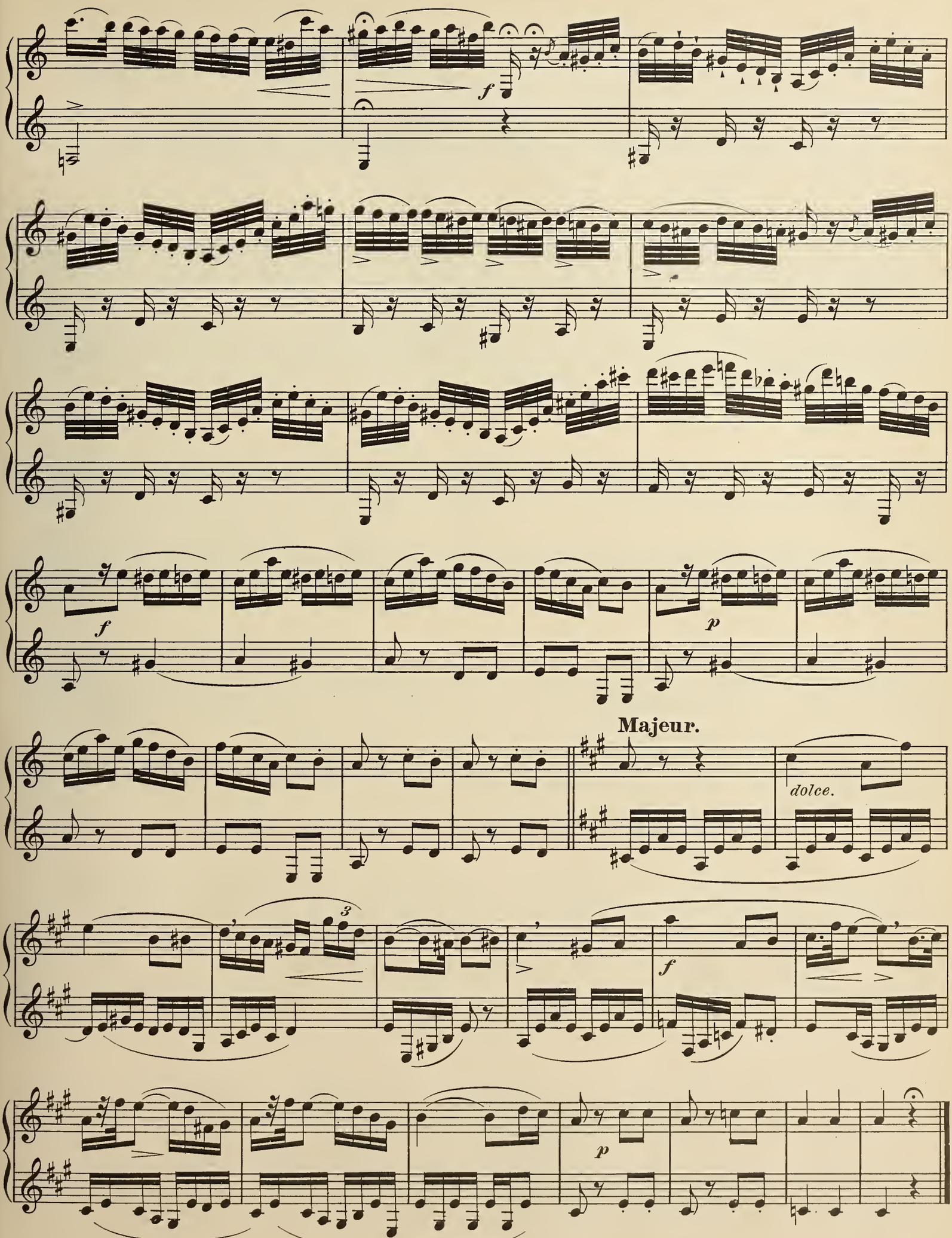

(60 = ♩) **Andante.**

**2.**
**ROMANZA**
**Con**
**Variazioni.**



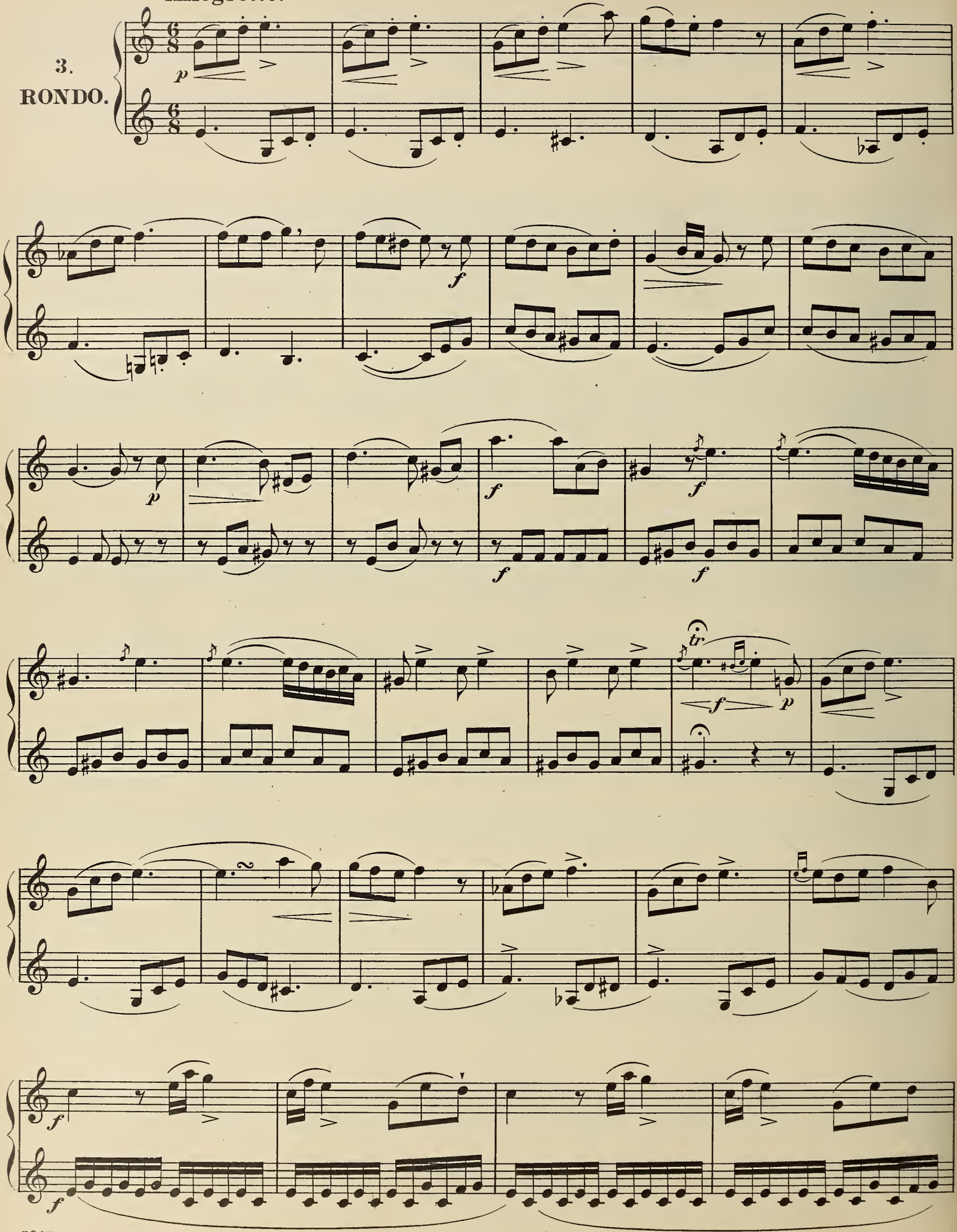

1re
Variation.

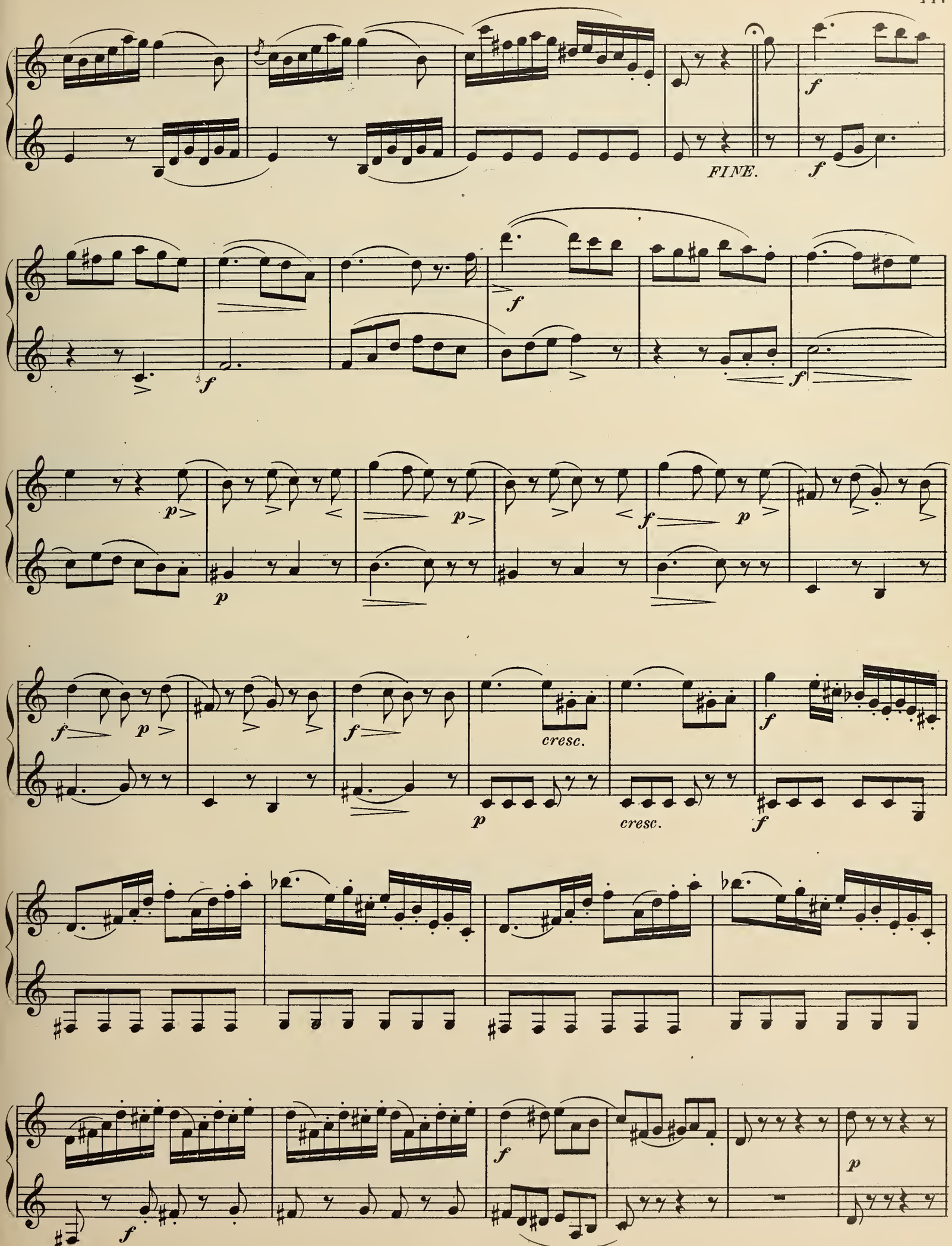

Brillamente.
2e
Variation.

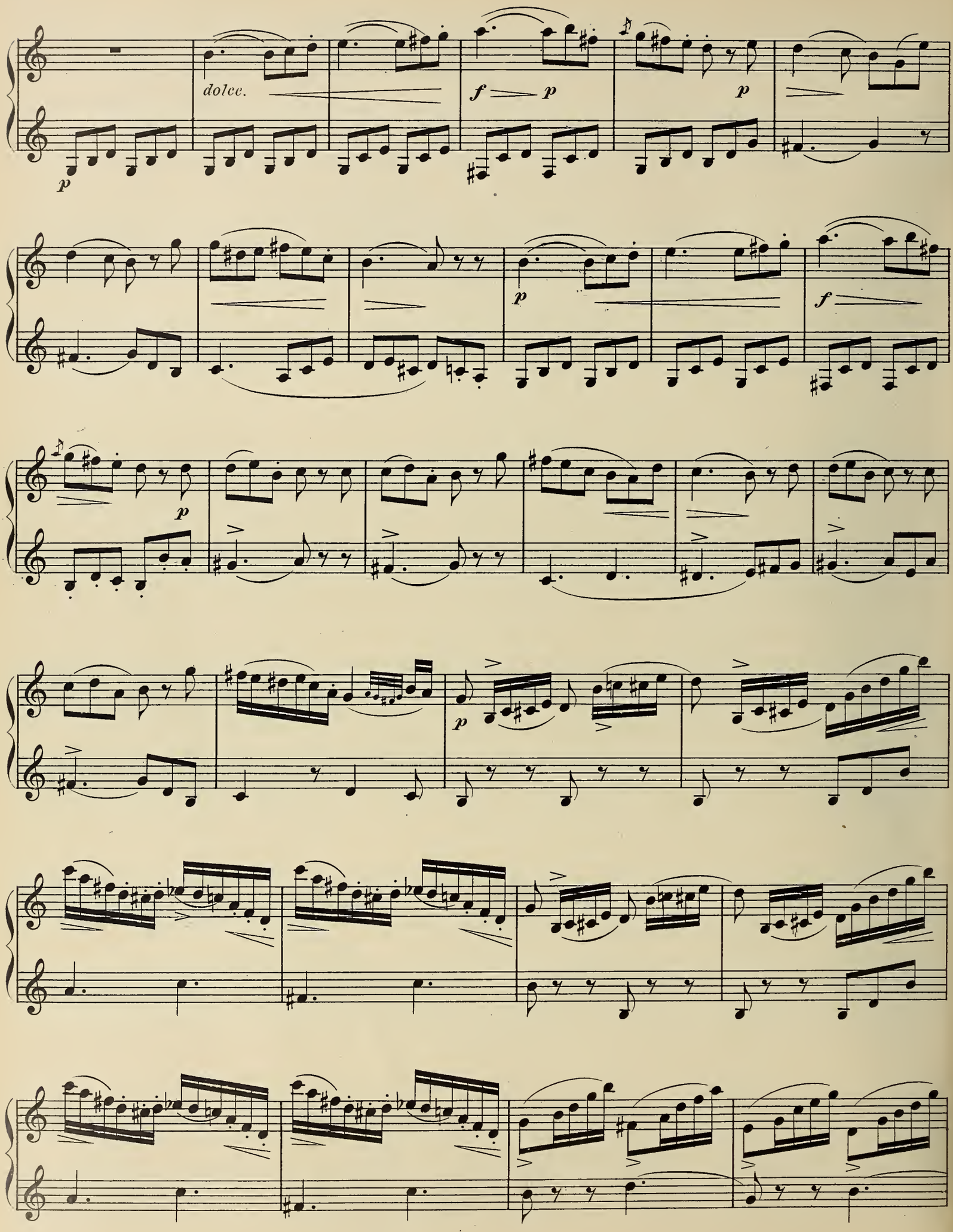

f
f
p
Majeur.
dolce.
3
f
p

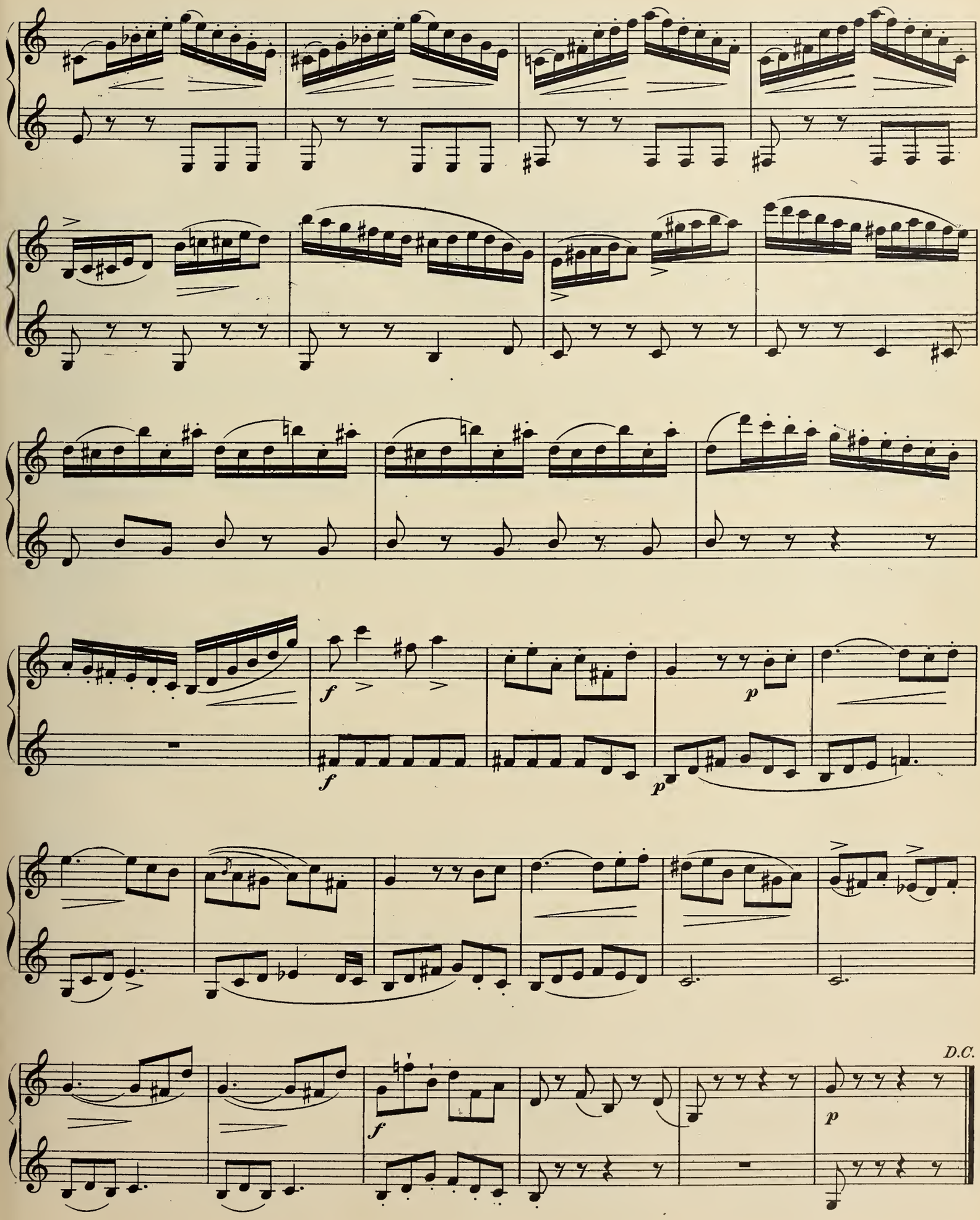
Allegretto.

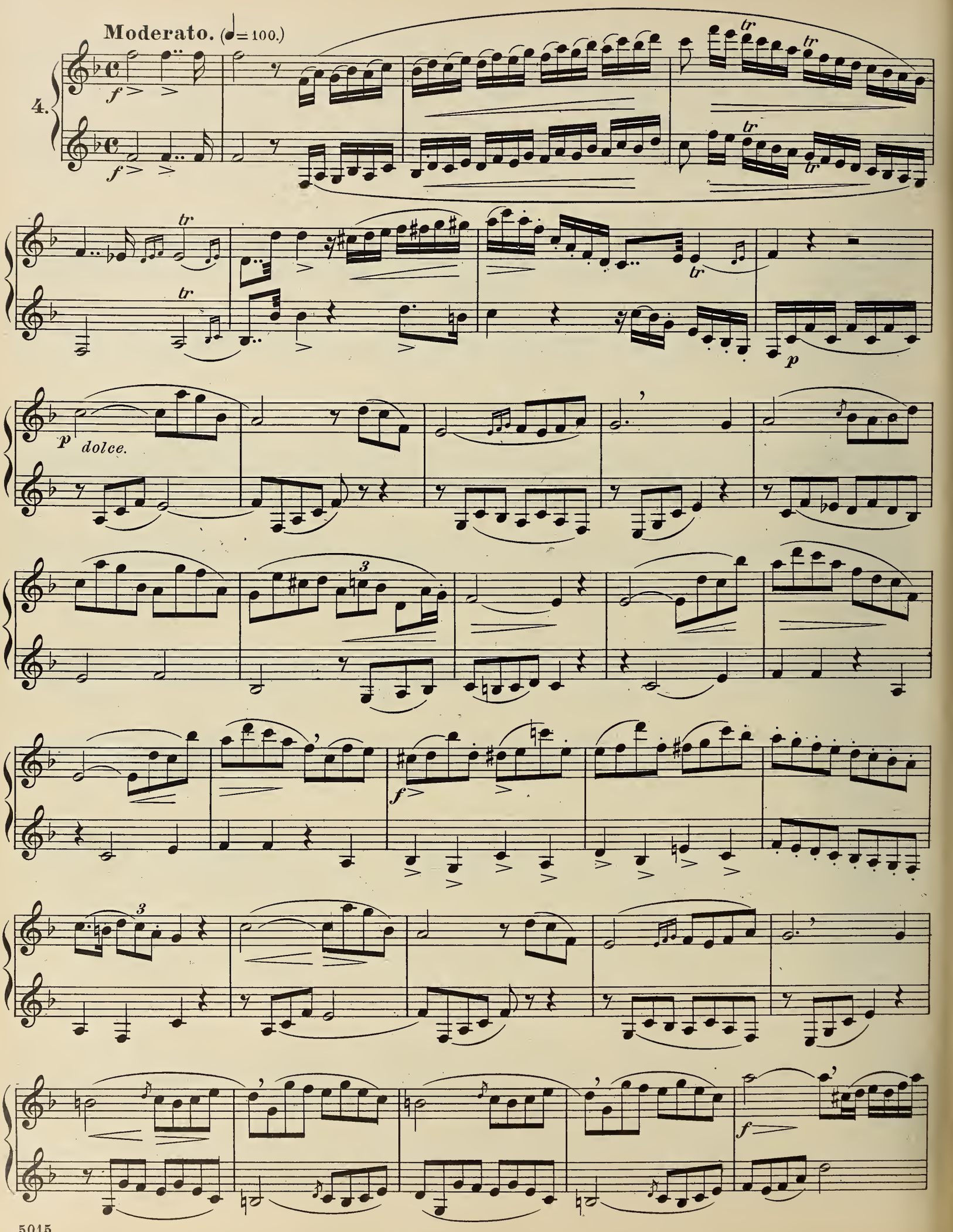
3.
RONDO.

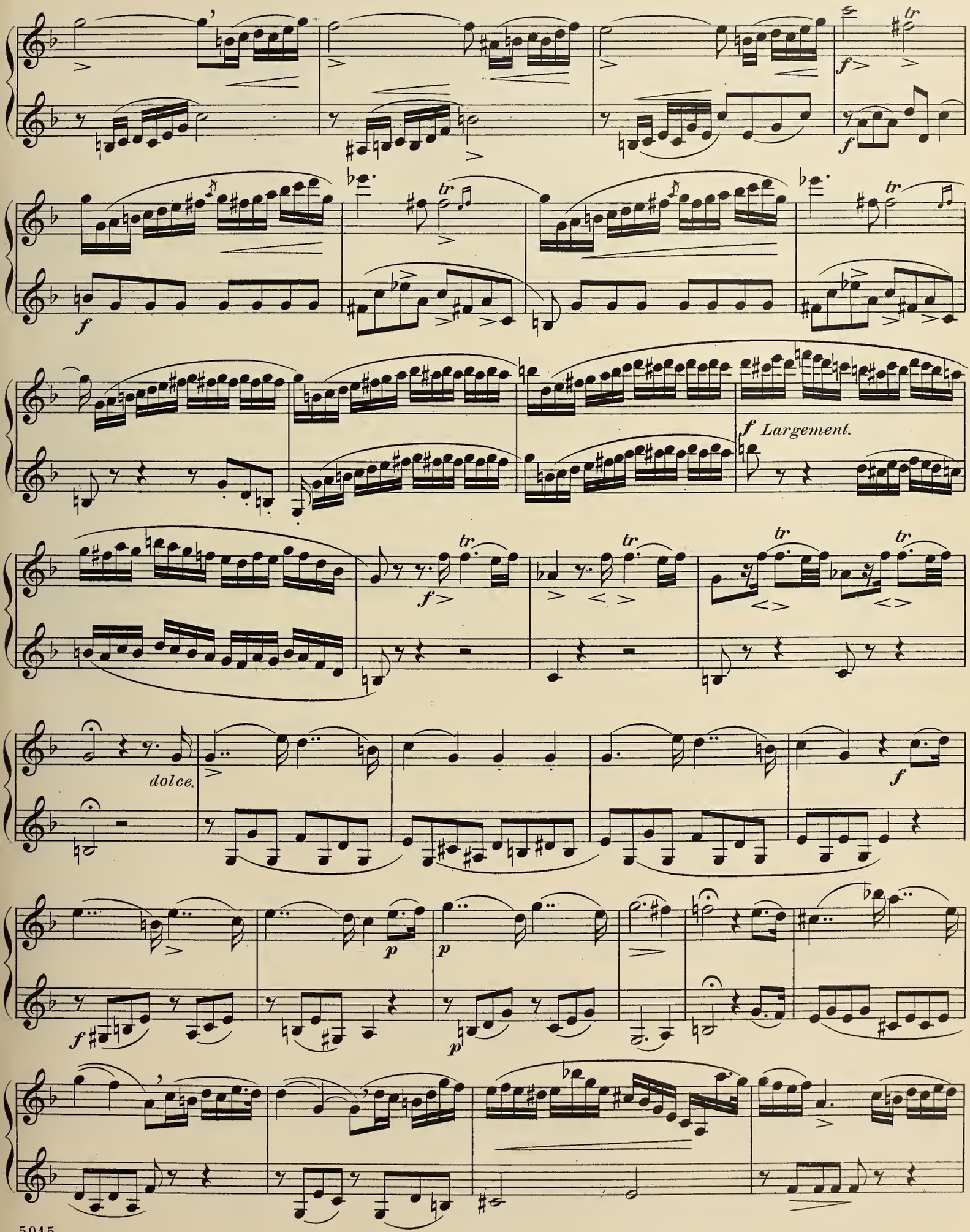


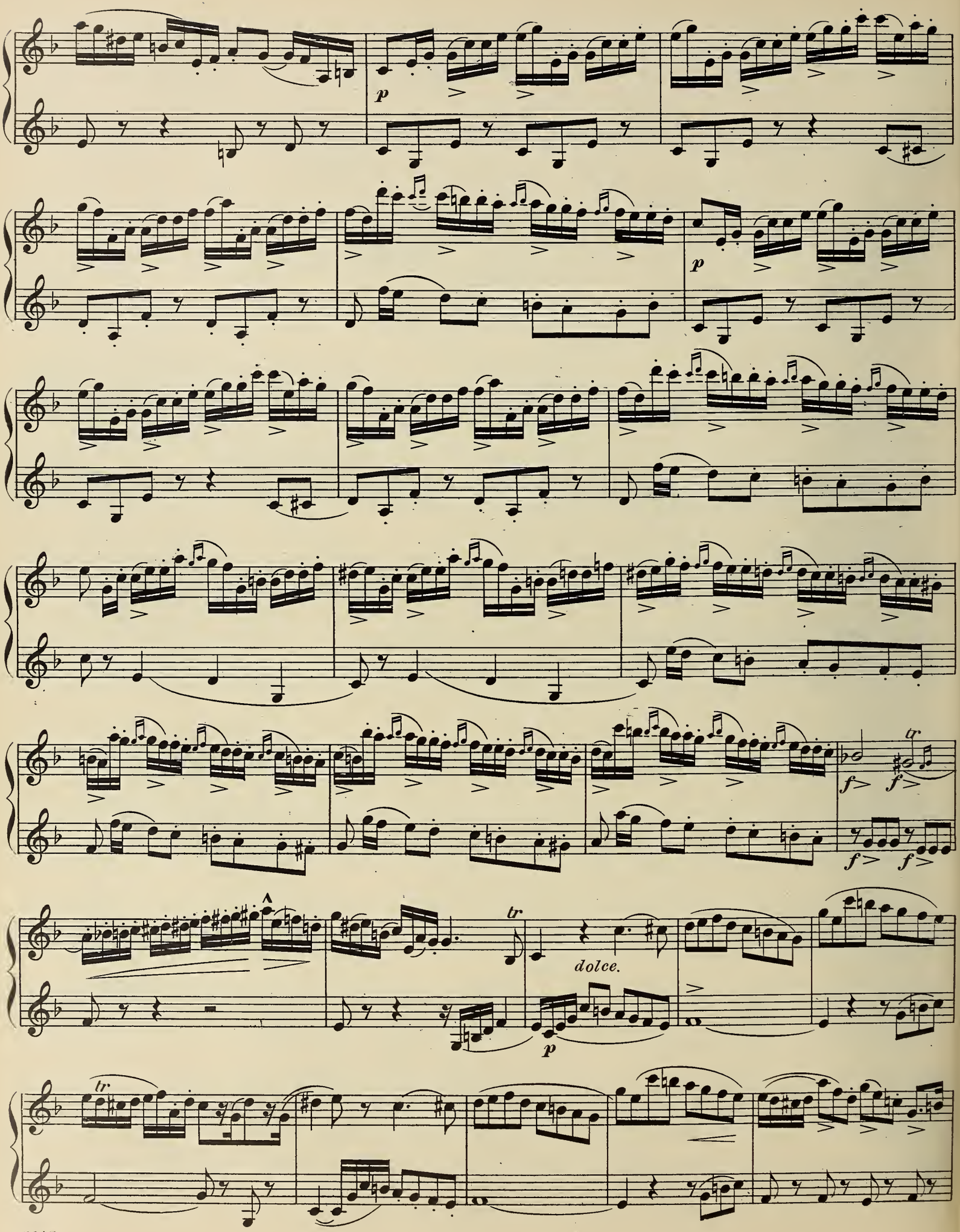

FINE.
cresc.
cresc.

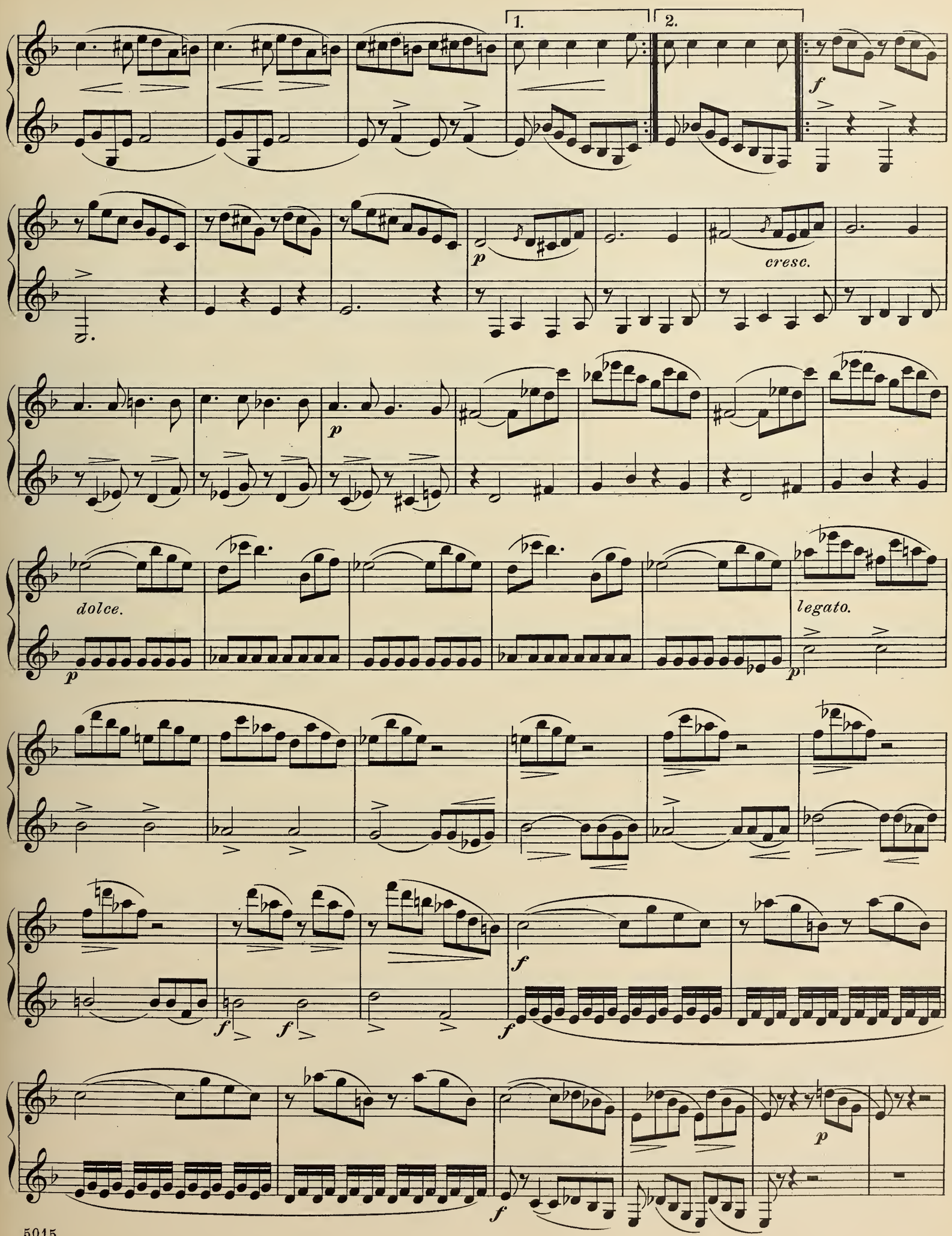

dolce.
f
p
p
p
p
f
p
p

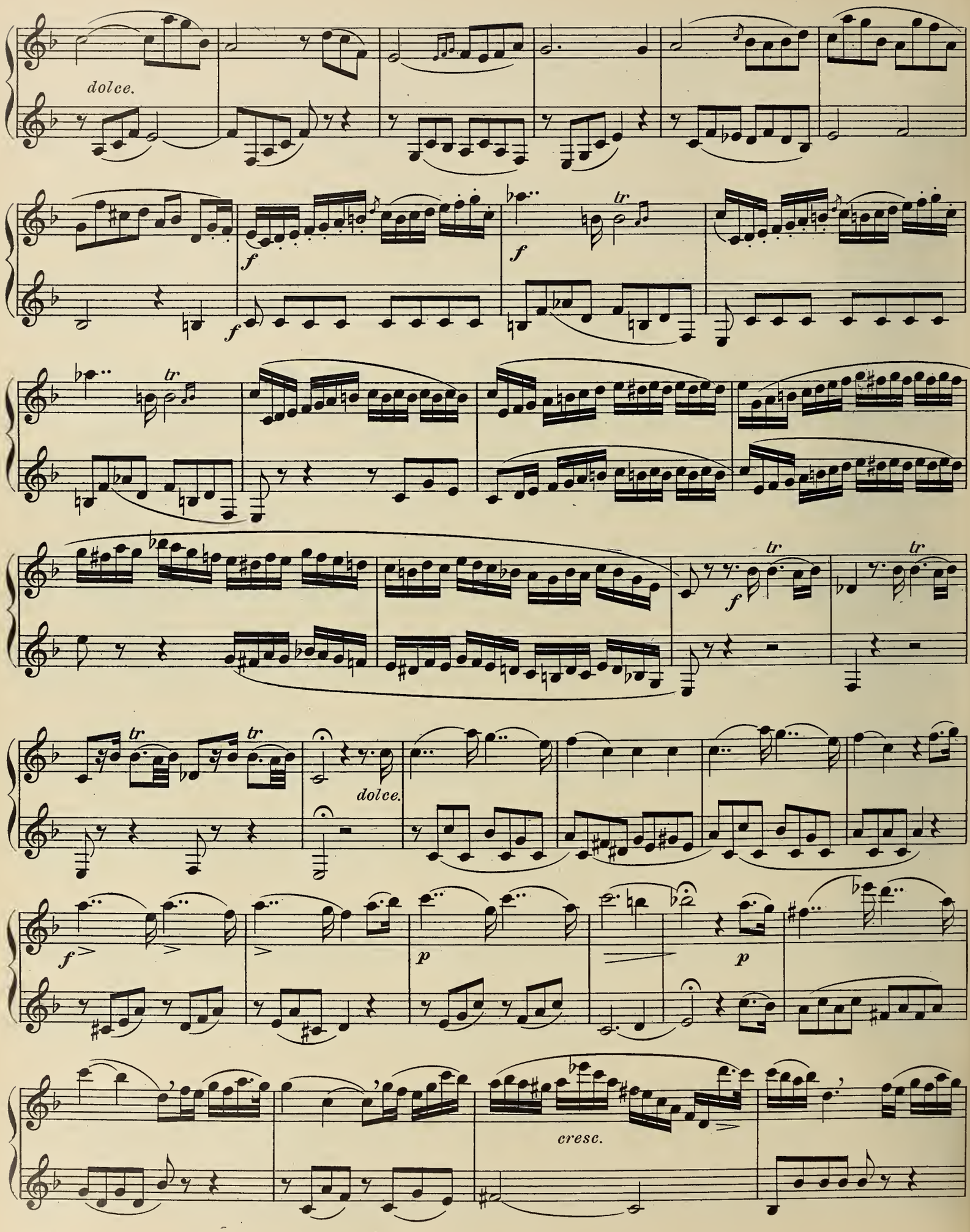

f
f
p
p
f
p
D.C.

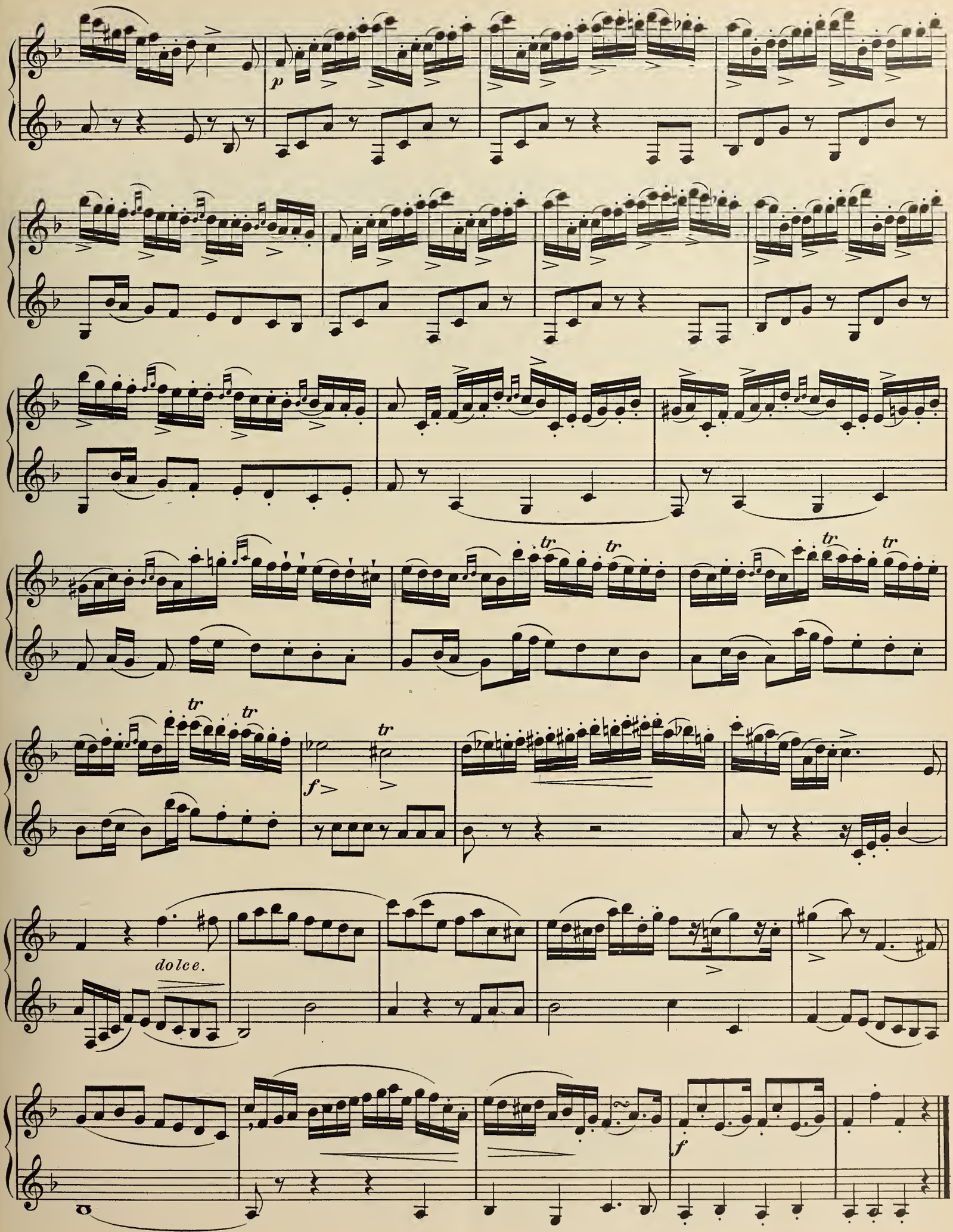

Moderato. (♩= 100.)
4.
f
tr
p
dolce.
3
f


f Largement.
dolce.

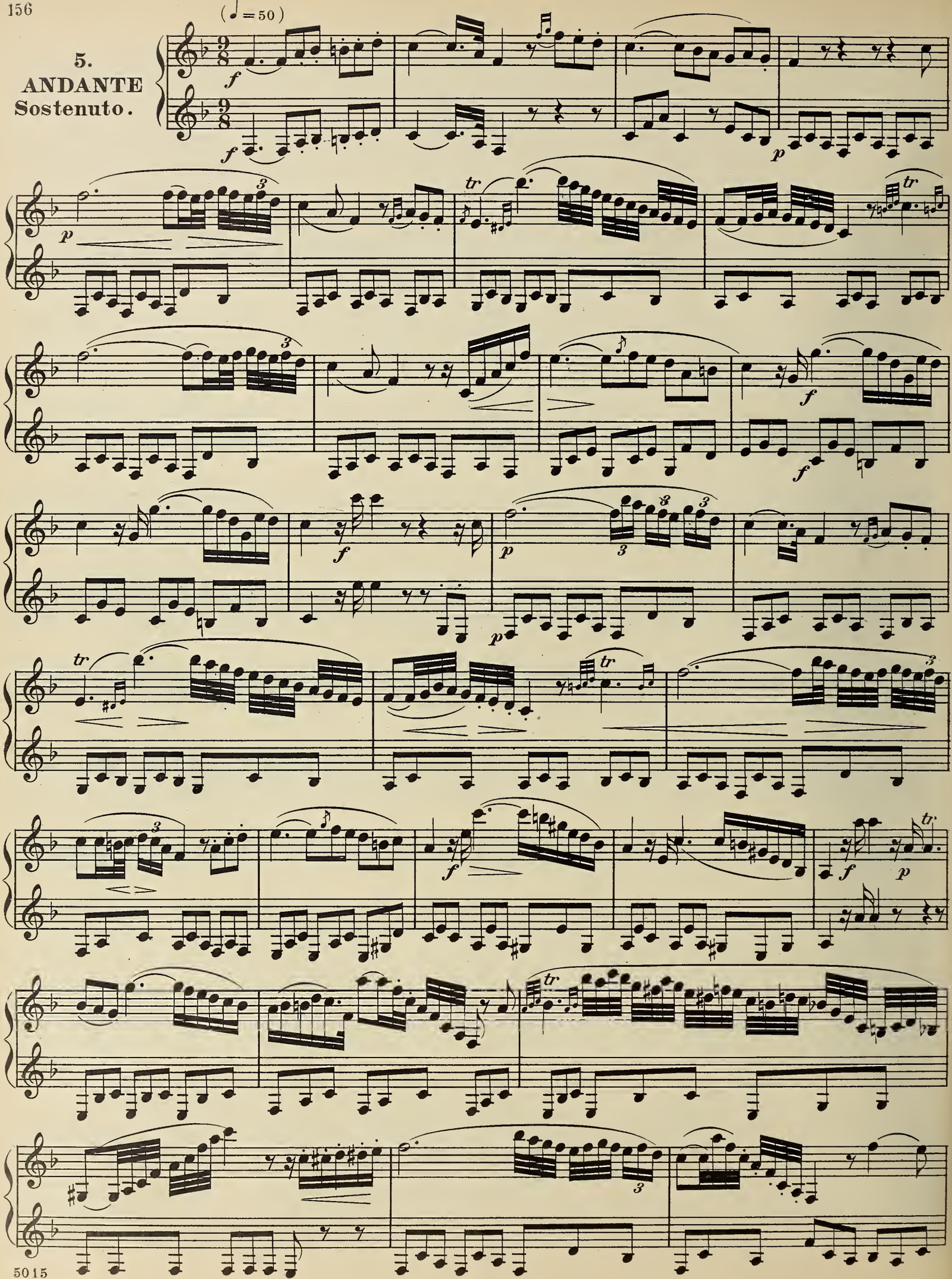

p
p
f
f
f
f
tr
tr
dolce.
p

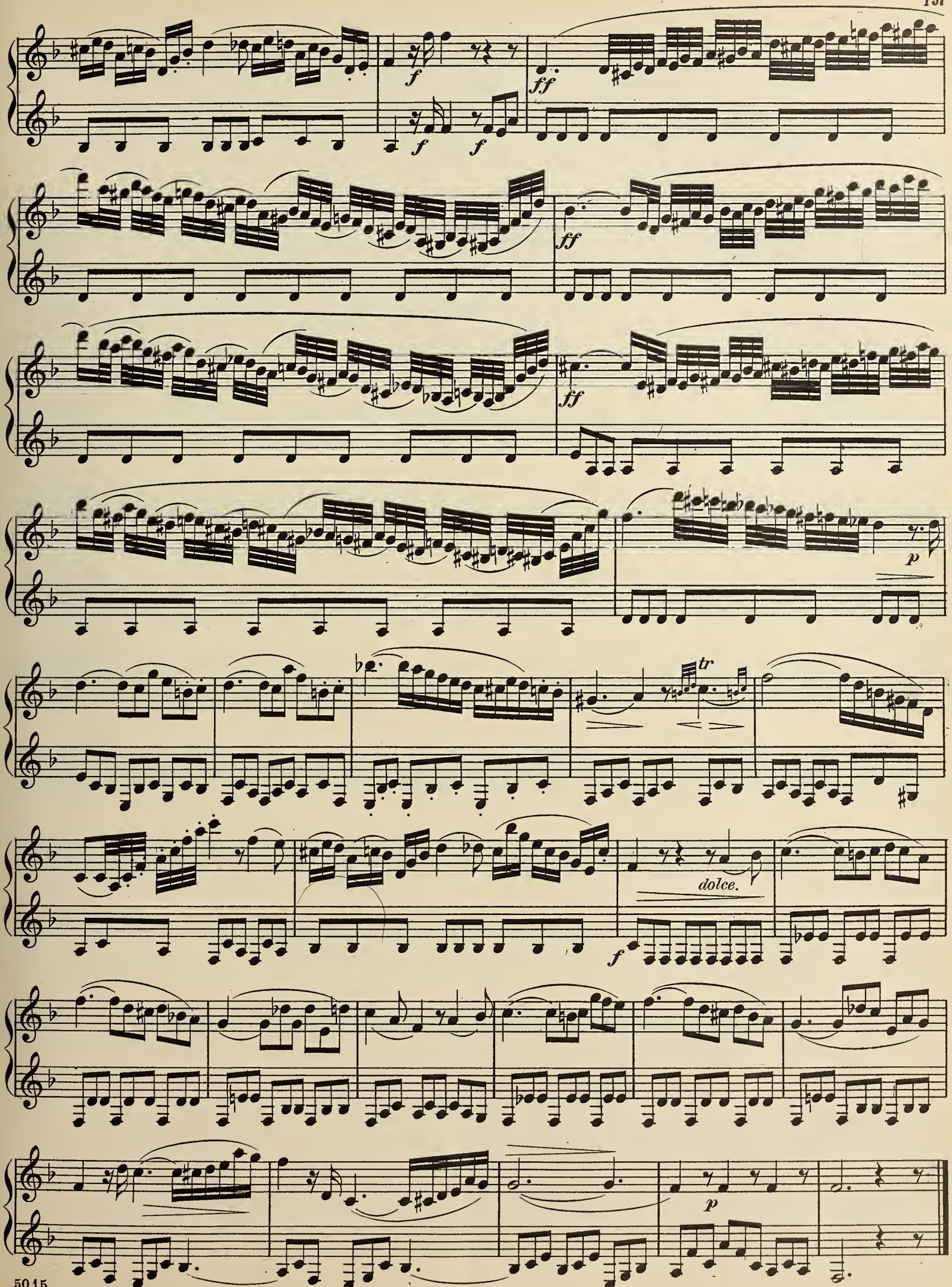

1.
2.
f
p
cresc.
p
dolce.
p
legato.
p
f
f
f
f
f
p


dolce.
f
f
f
tr
tr
f
tr
tr
tr
tr
dolce.
f
p
p
cresc.


p
tr
tr
tr
tr
tr
tr
f
dolce.
f

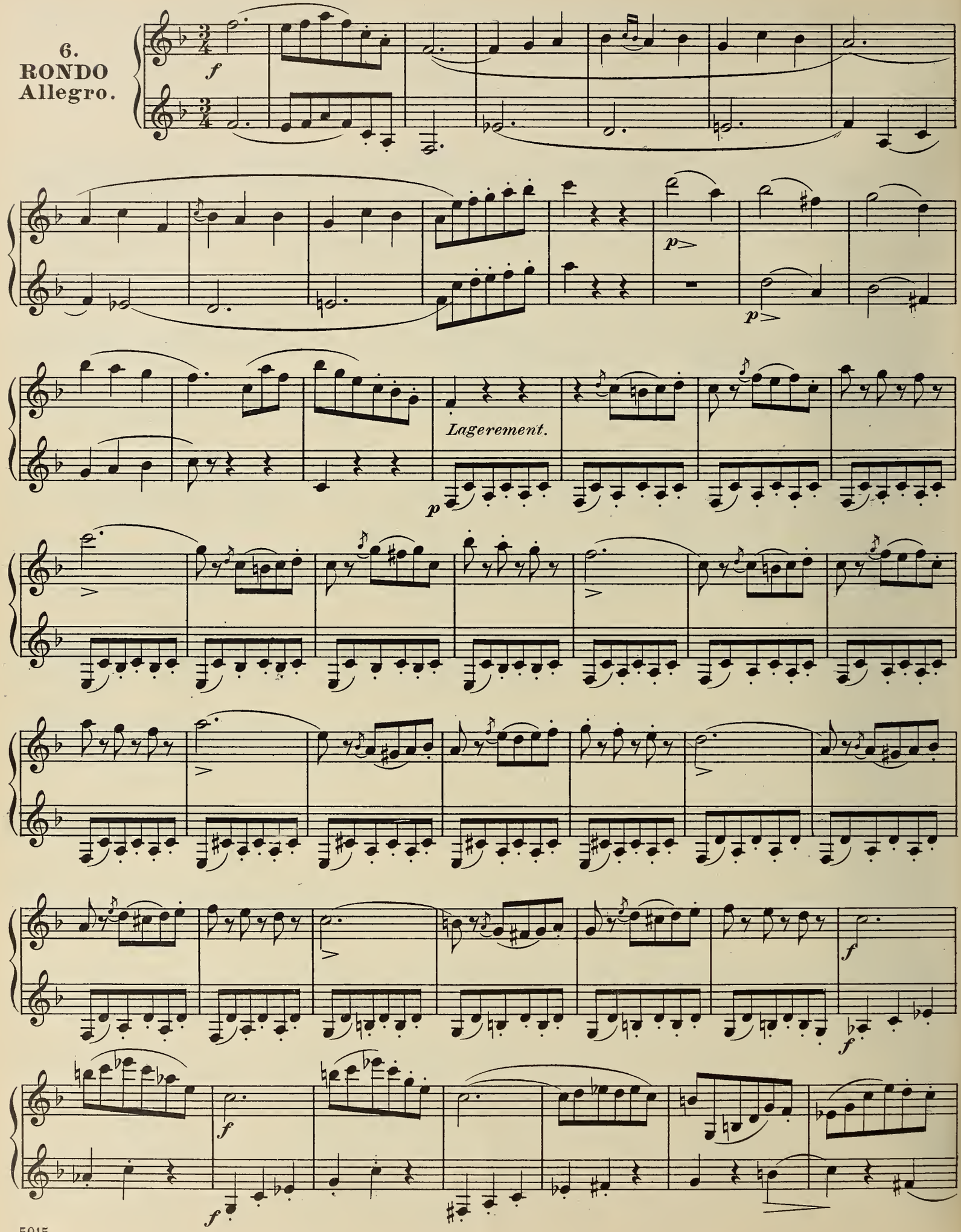
5.
**ANDANTE**
**Sostenuto.**

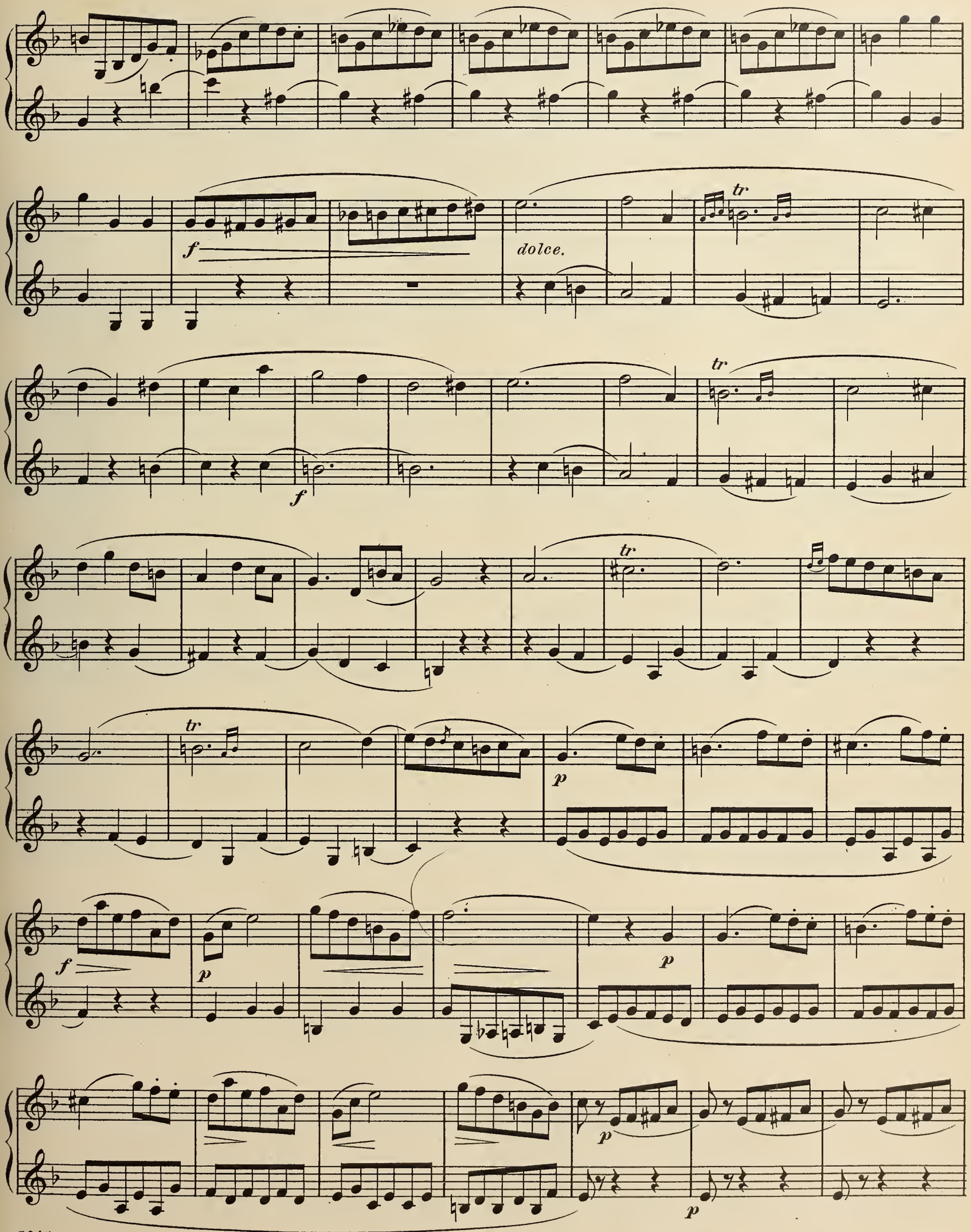


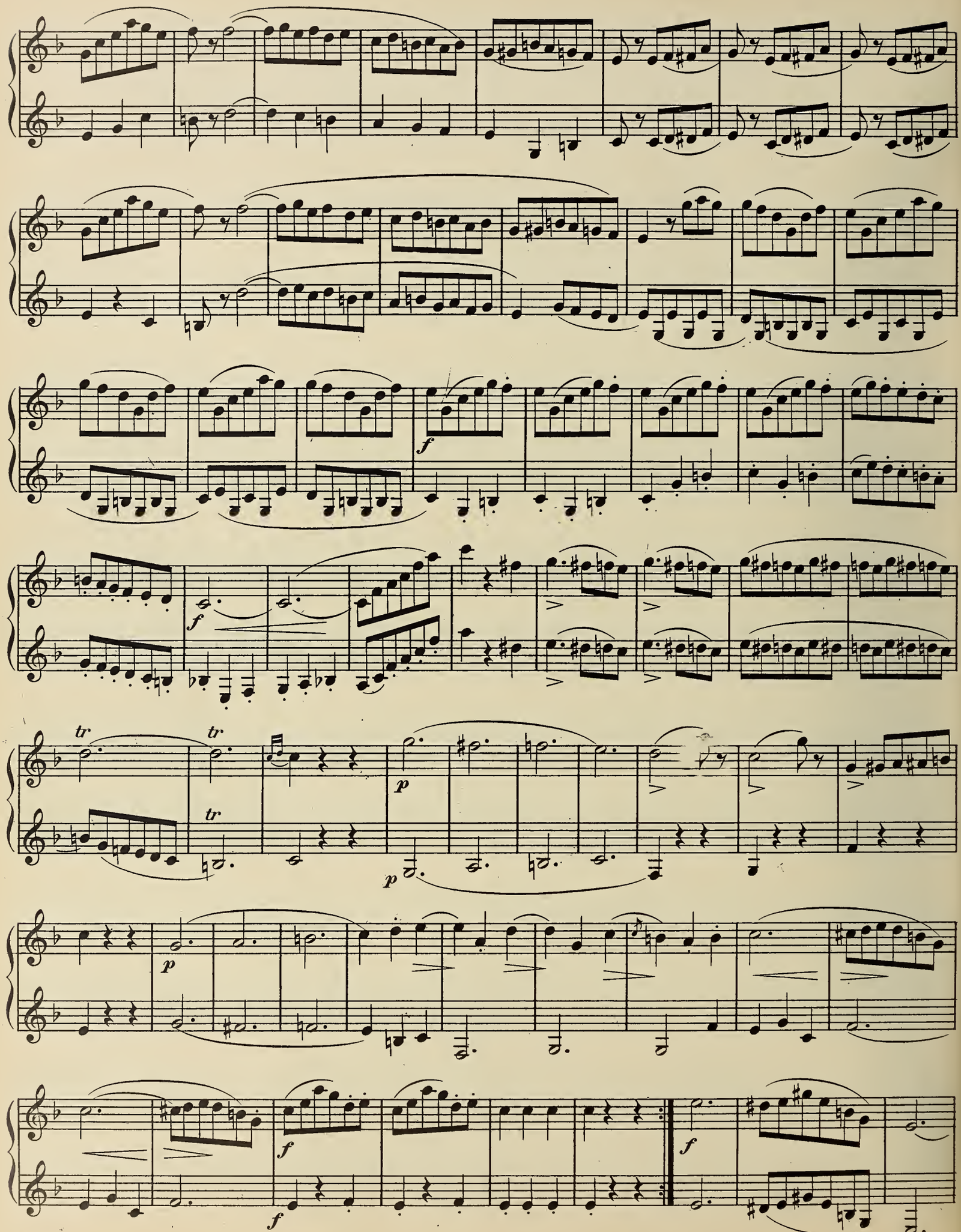

f
f
f
ff
ff
ff
p
tr
dolce.
f
p

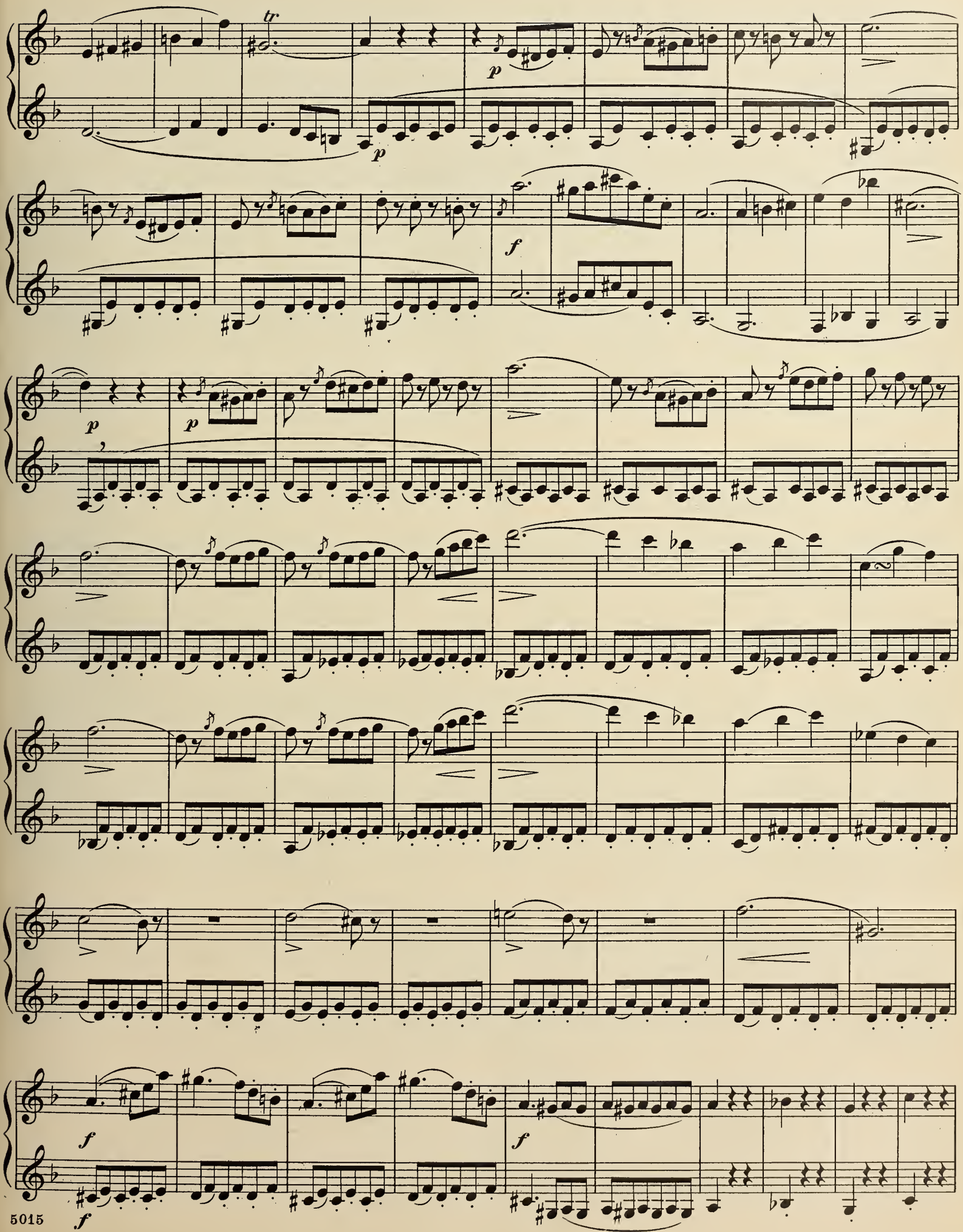
Mouvt de Valse.

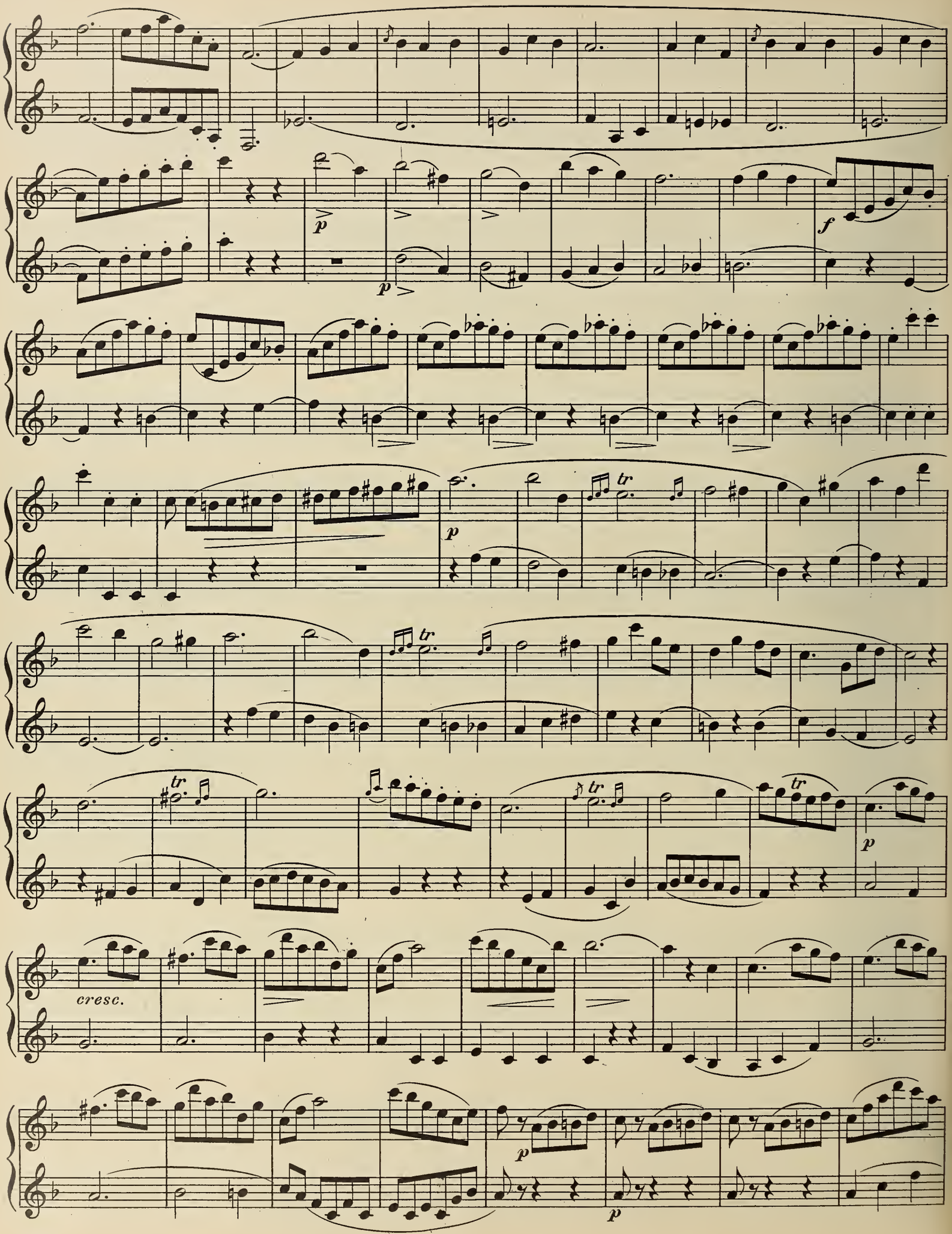
6.
RONDO
Allegro.

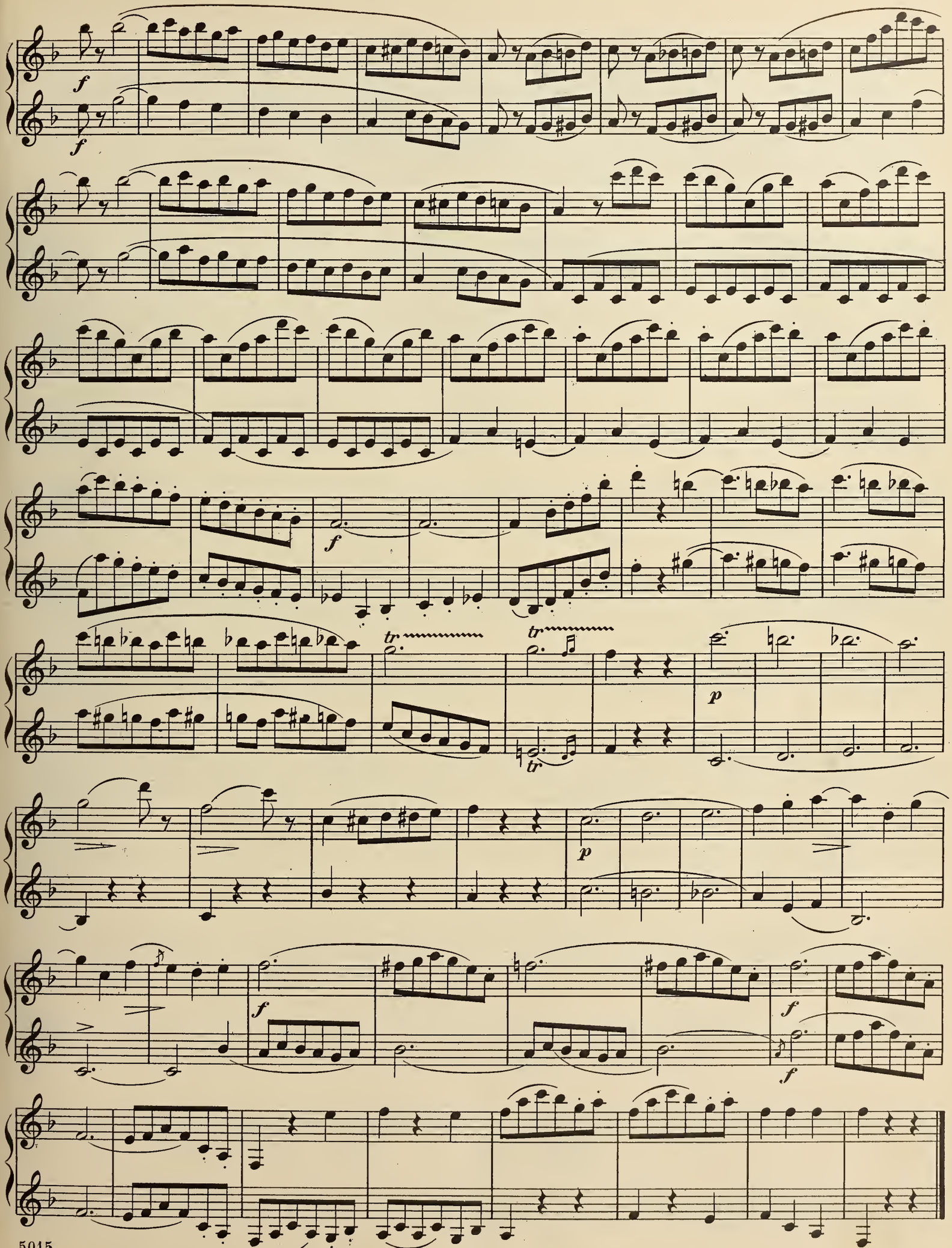



f
dolce.
tr
f
tr
tr
p
f
p
p
p
p

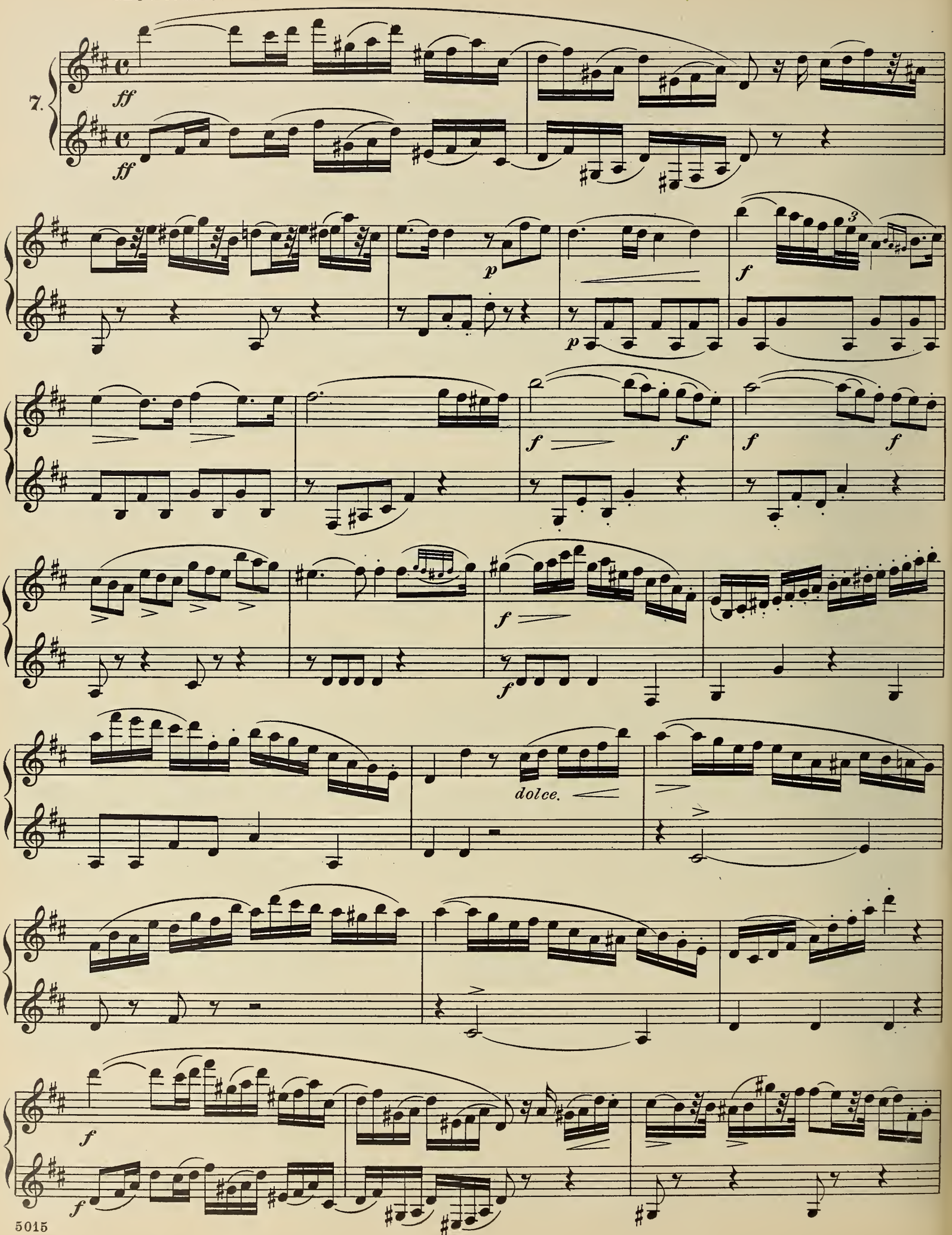

f
f
tr
tr
tr
p
p
p
f
f
f

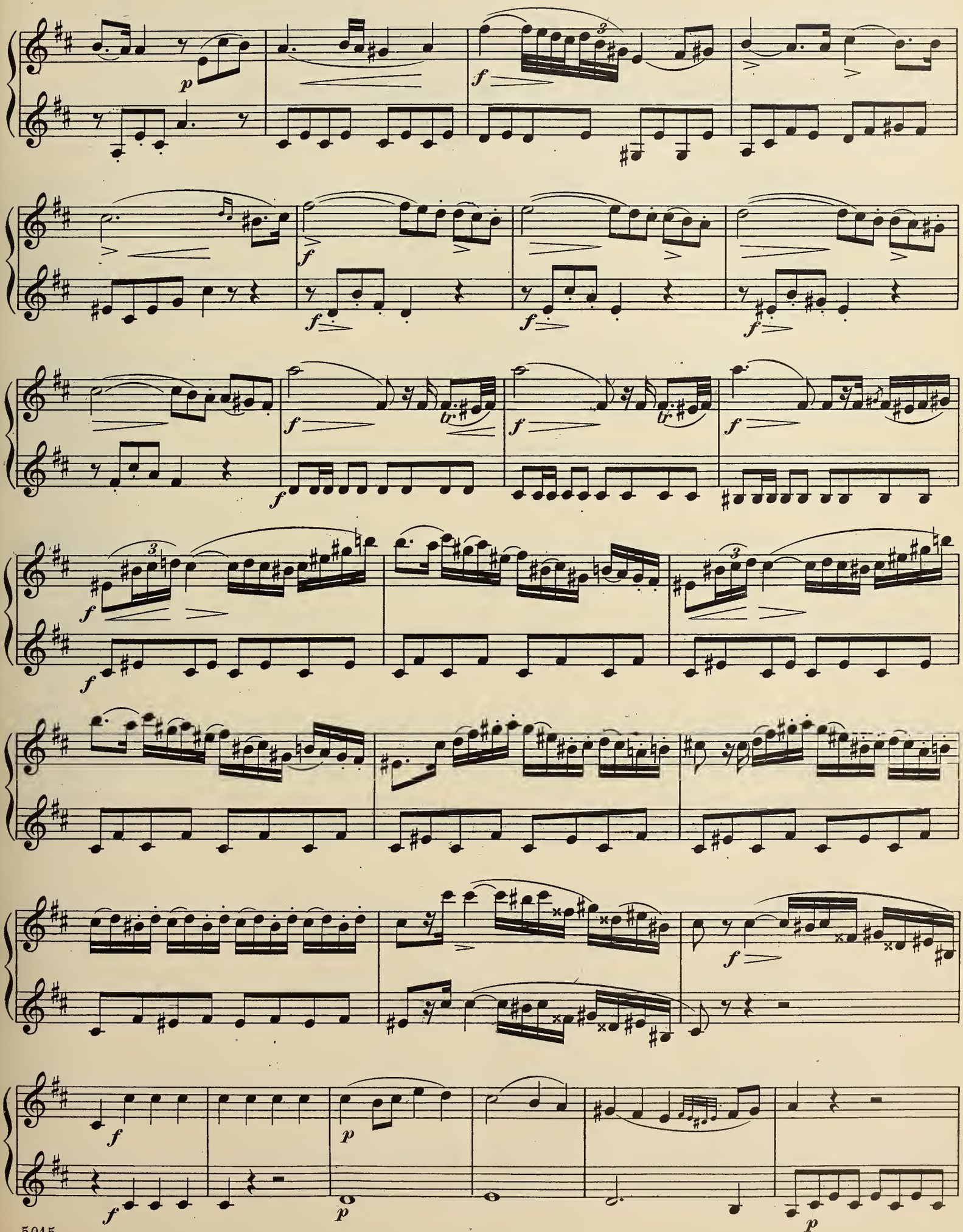

tr
p
p
f
p
p
f
f
f

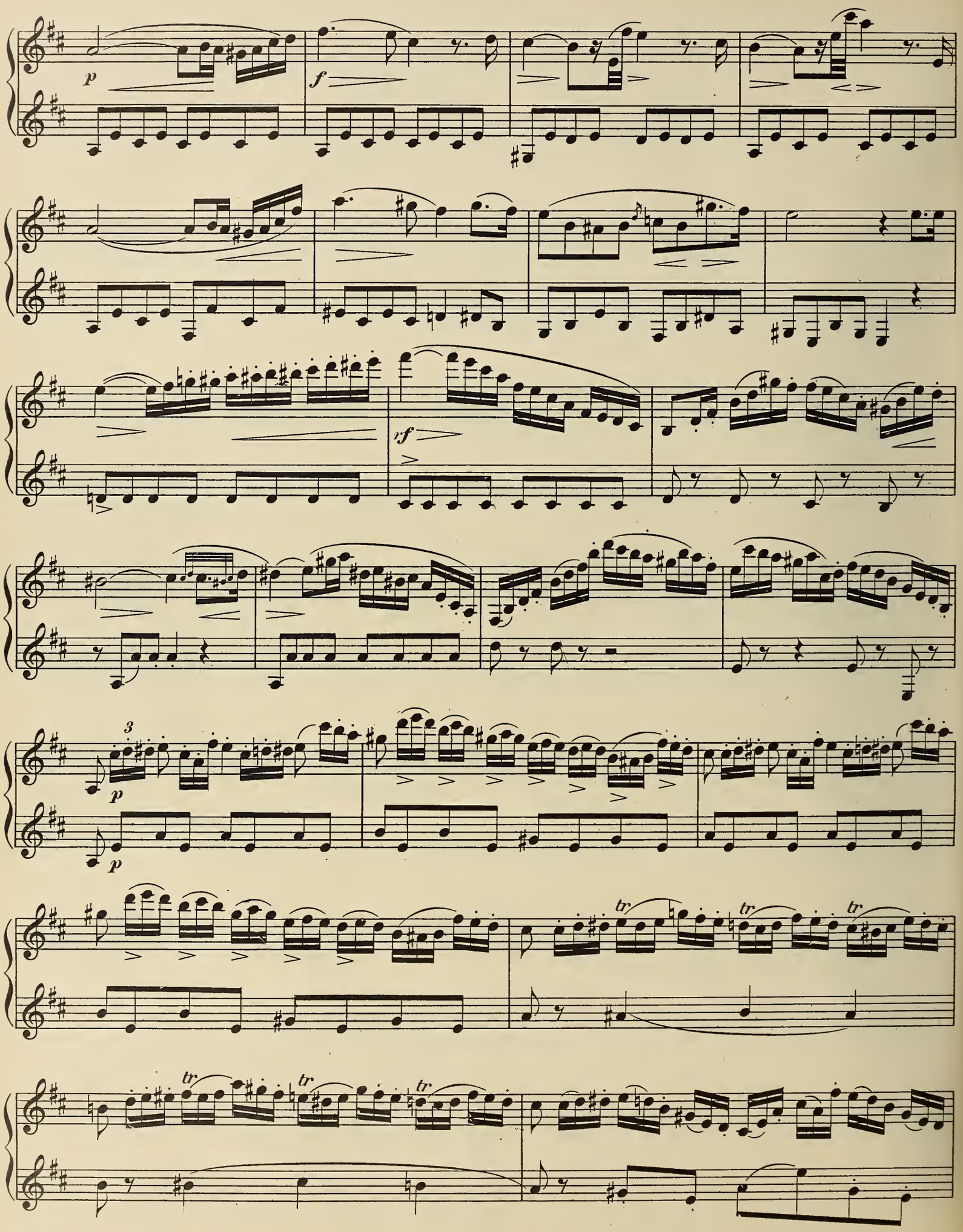

p
p
f
p
tr
tr
tr
tr
p
cresc.
p
p

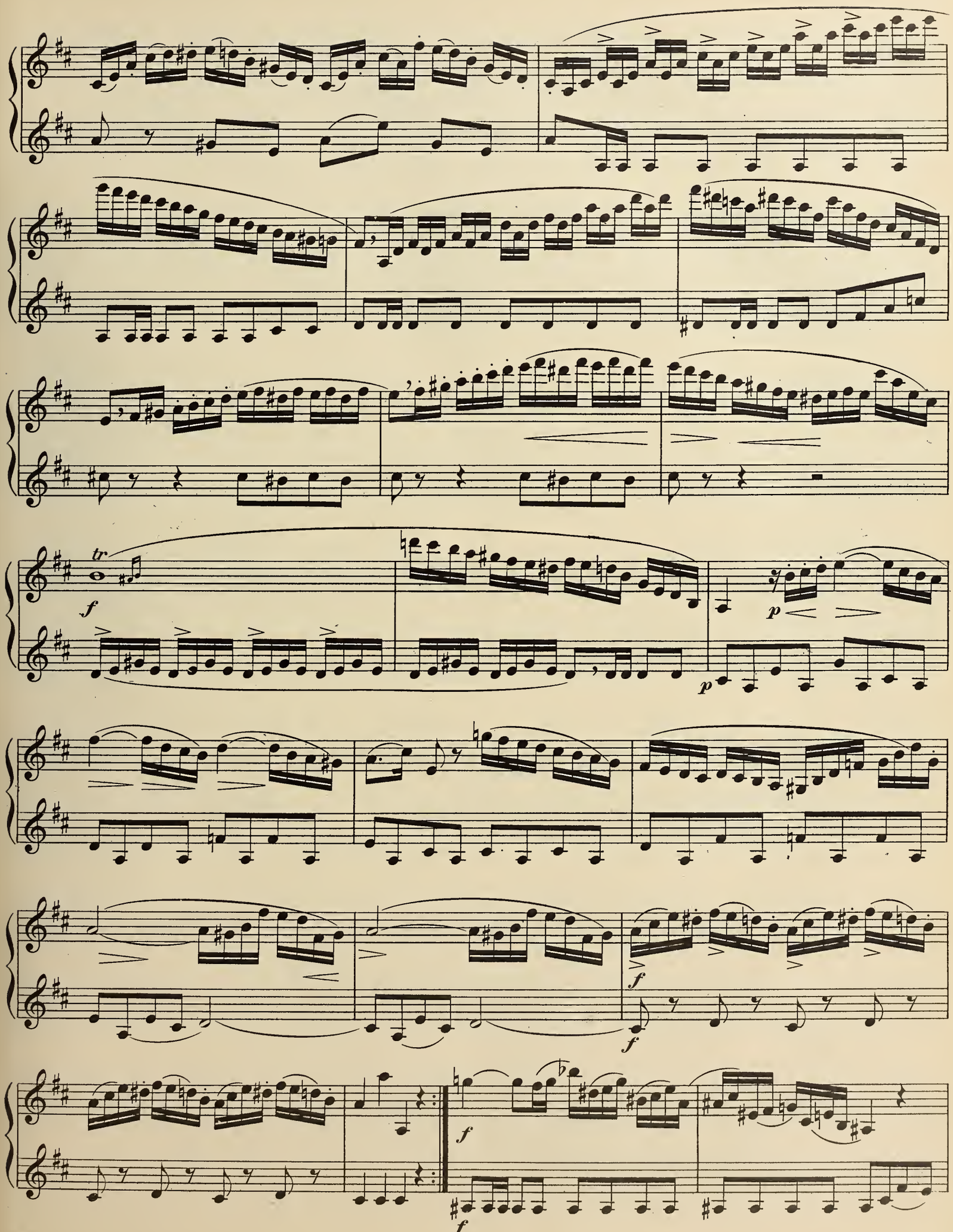

f
f
f
tr
tr
tr
p
p
f
f
f

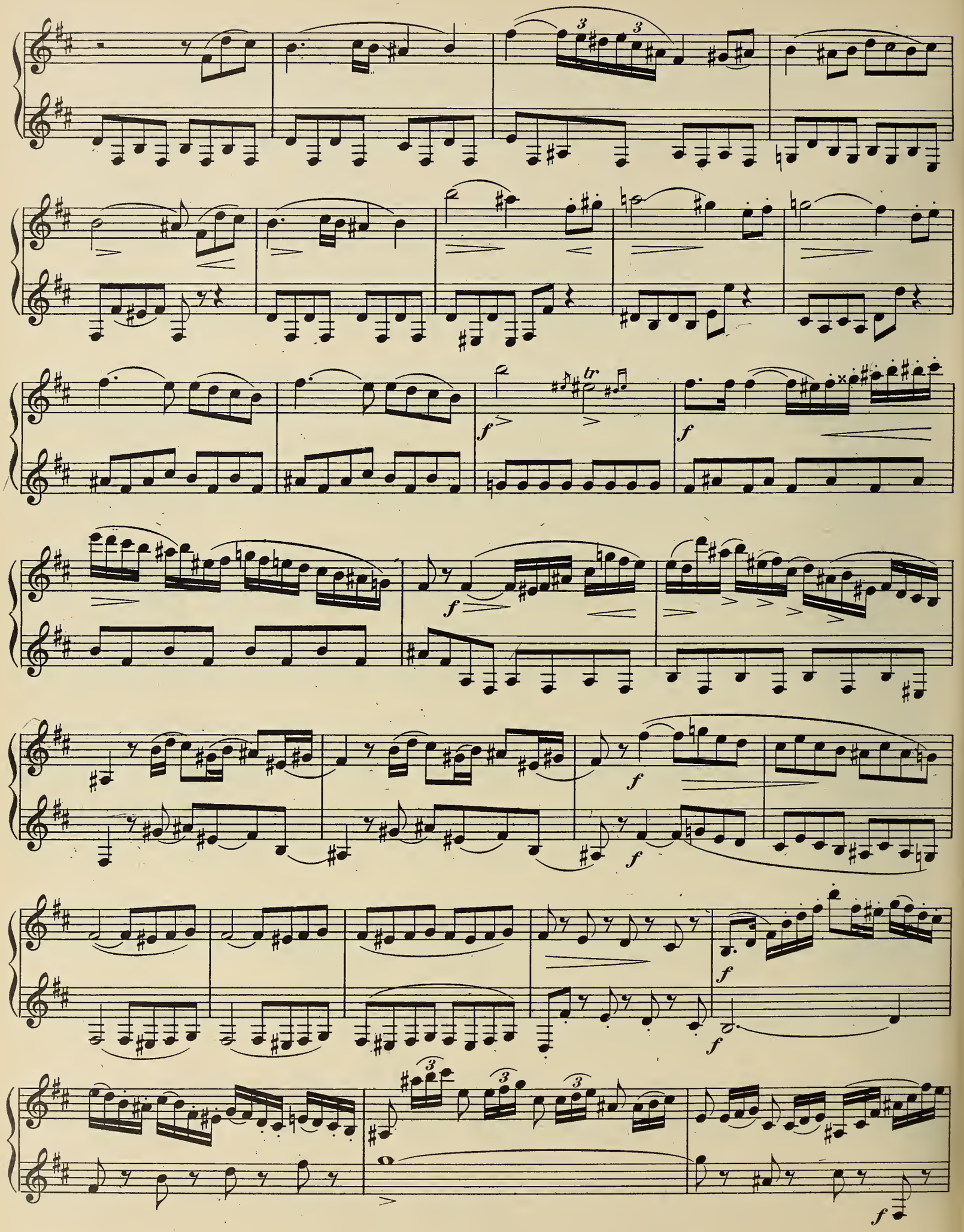
**Moderato.** (♩ = 92.)

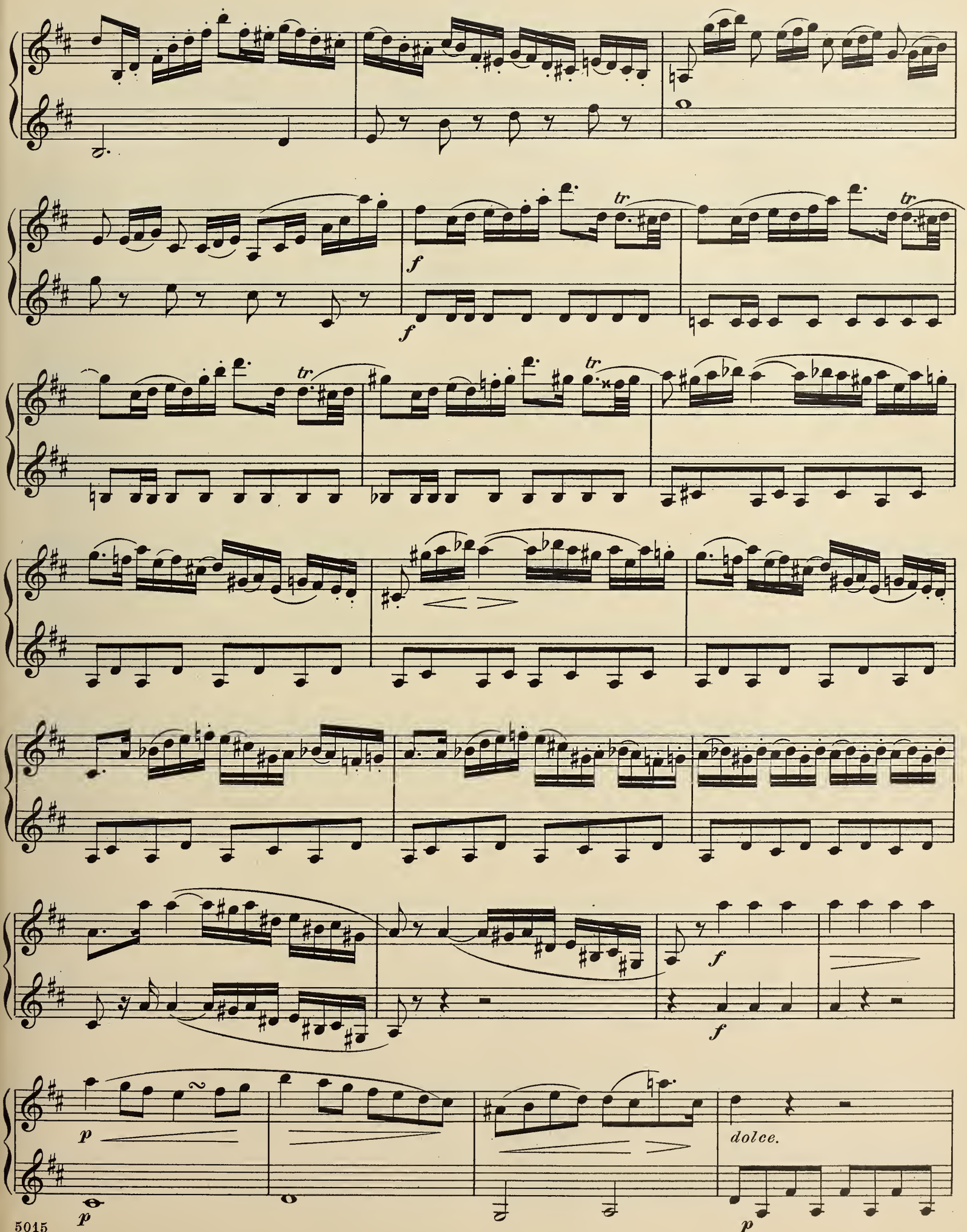


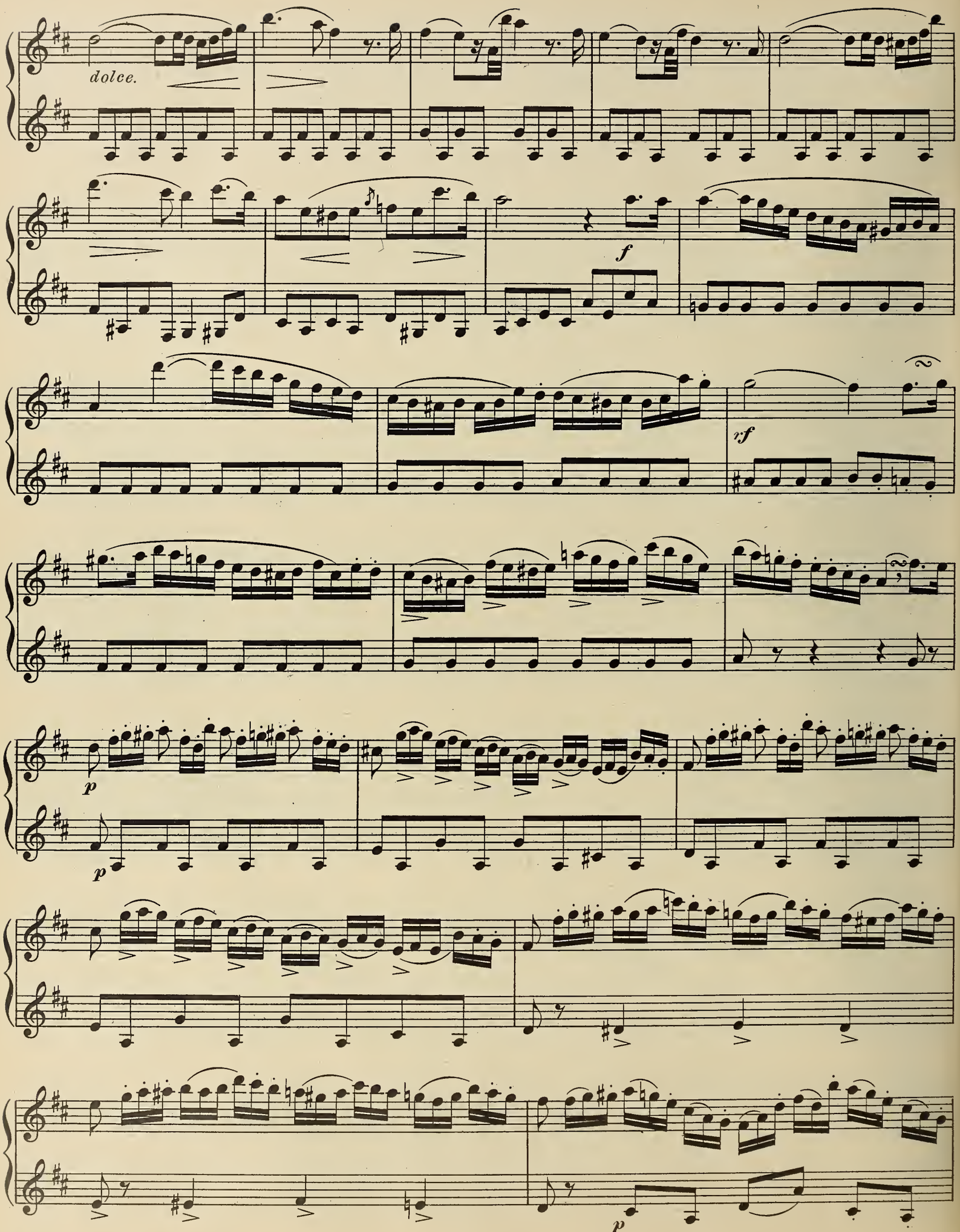


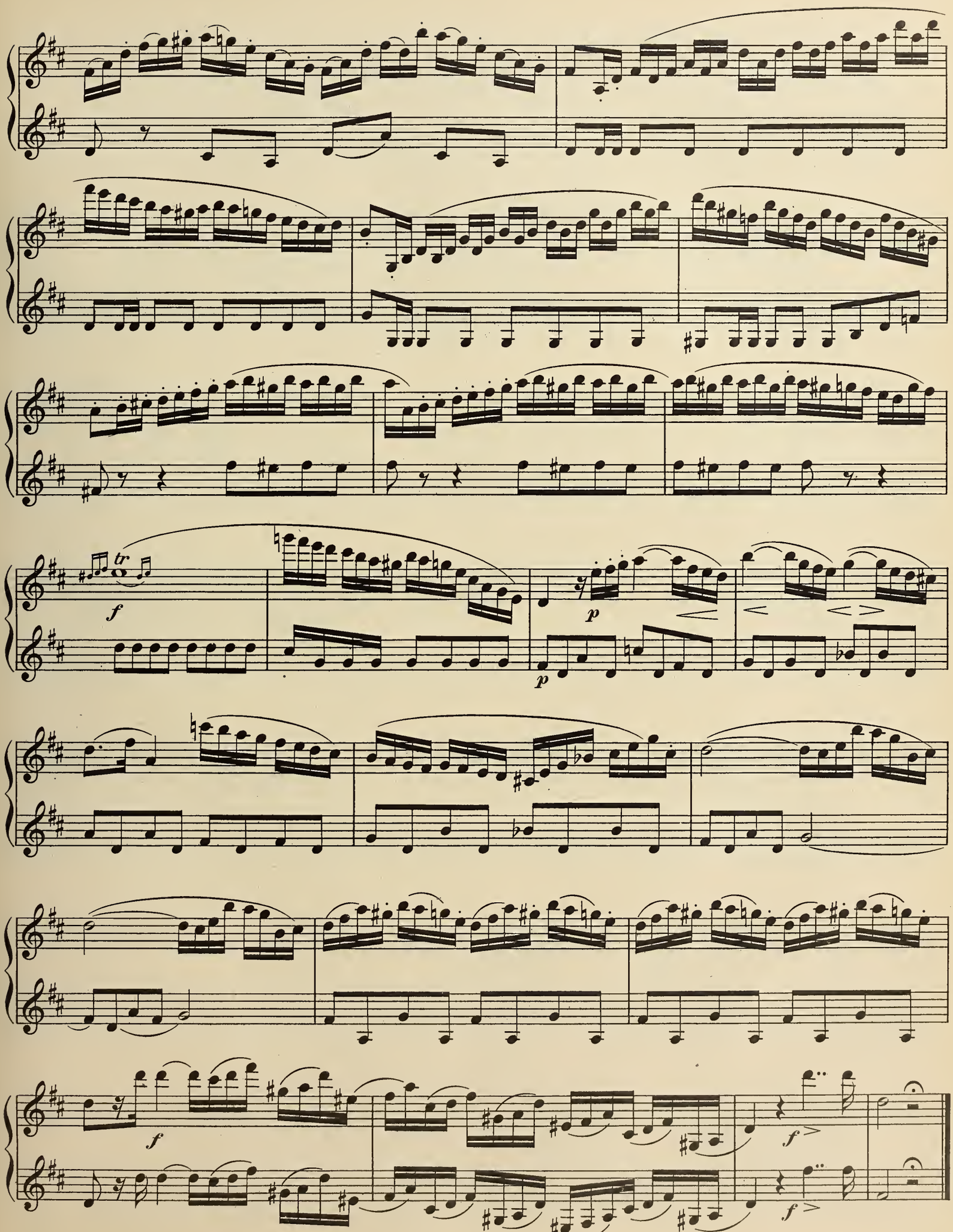

p
f
rf
3
p
p
tr
tr
tr
tr
tr
tr


tr
f
p
p
f
f
f
f

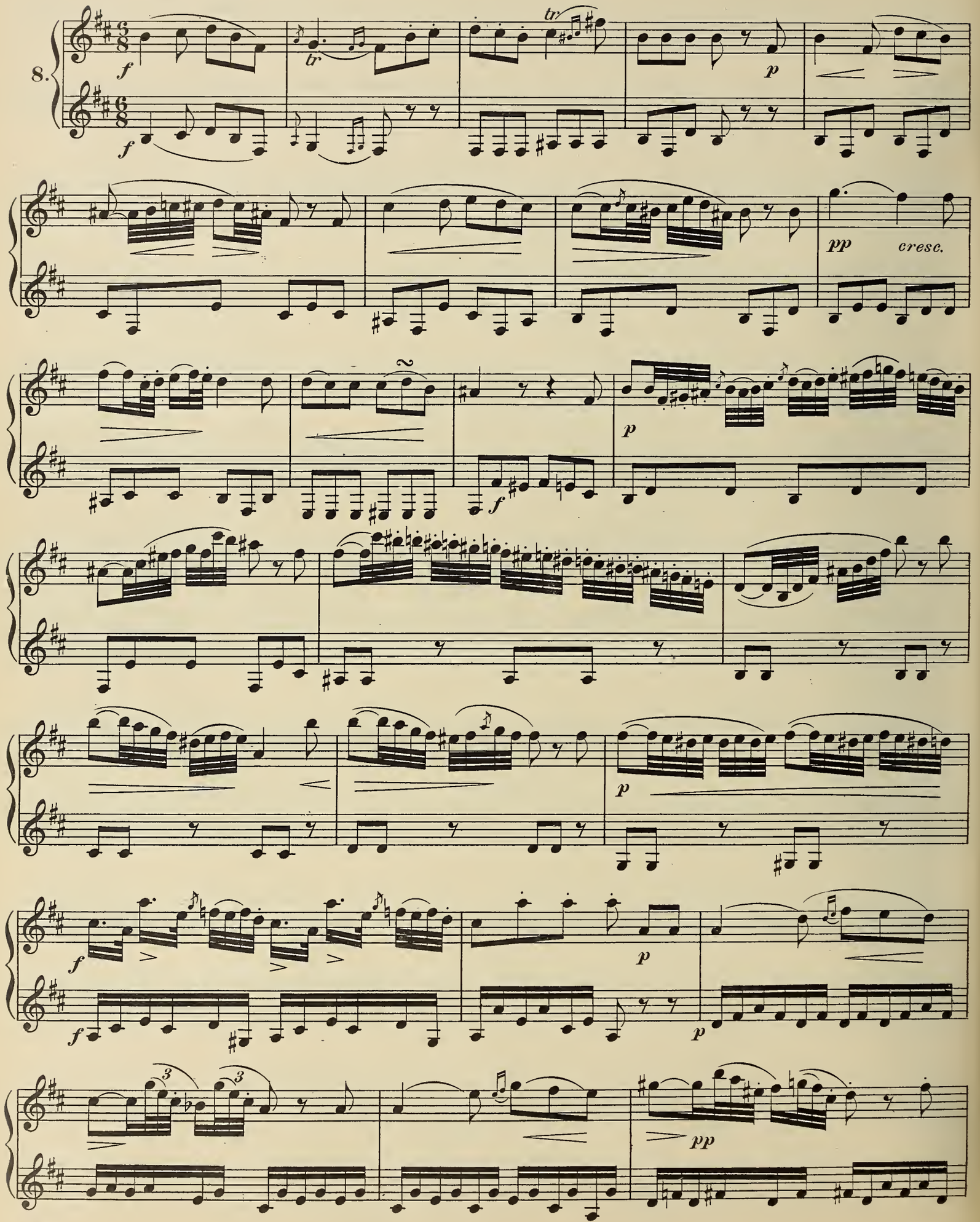

3
3
tr
f
f
f
f
f
f
f

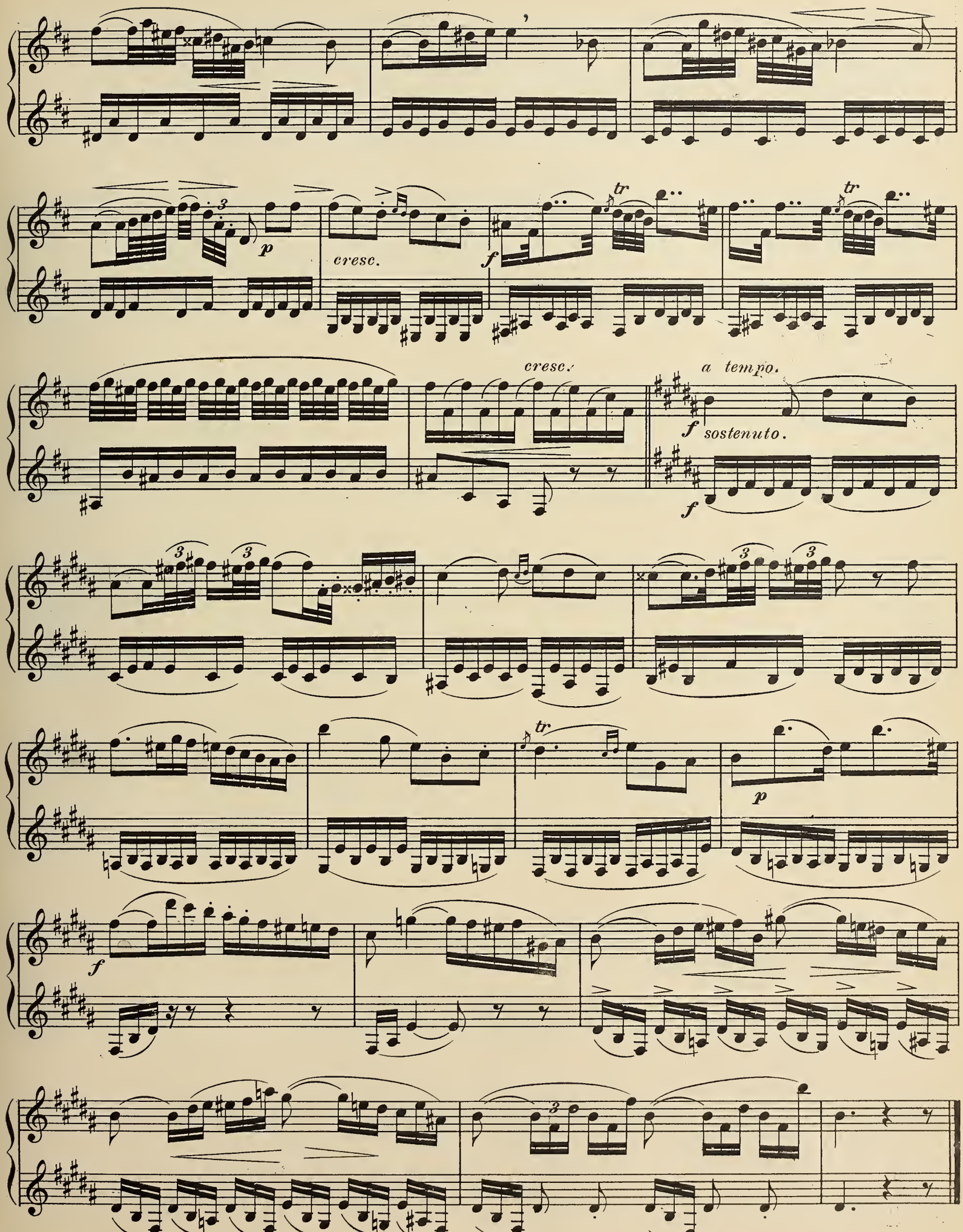

f
tr
dolce.
p


dolce.
f
rf
p
p
p


tr
f
p
p
f
f
f

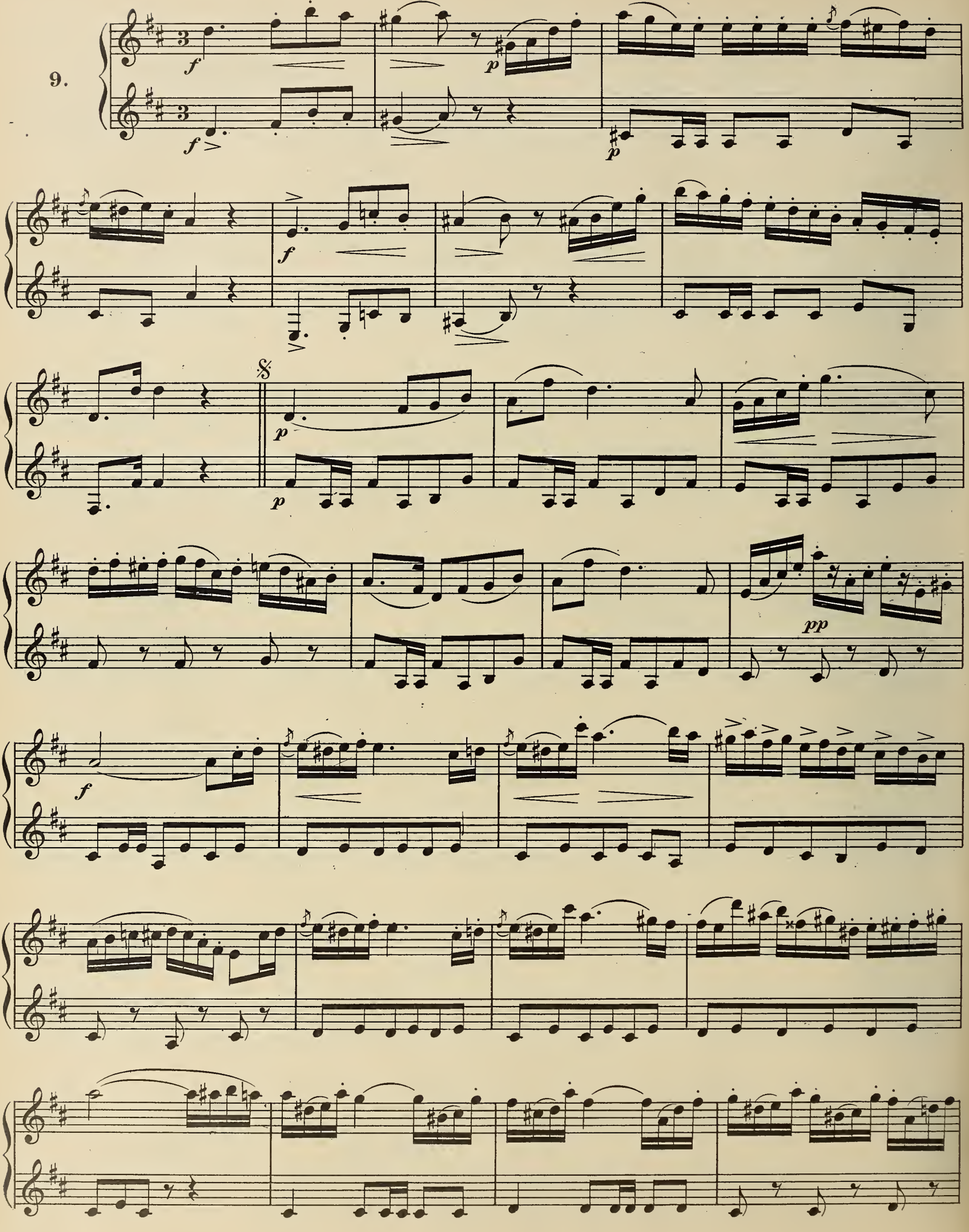
## Andante grazioso.

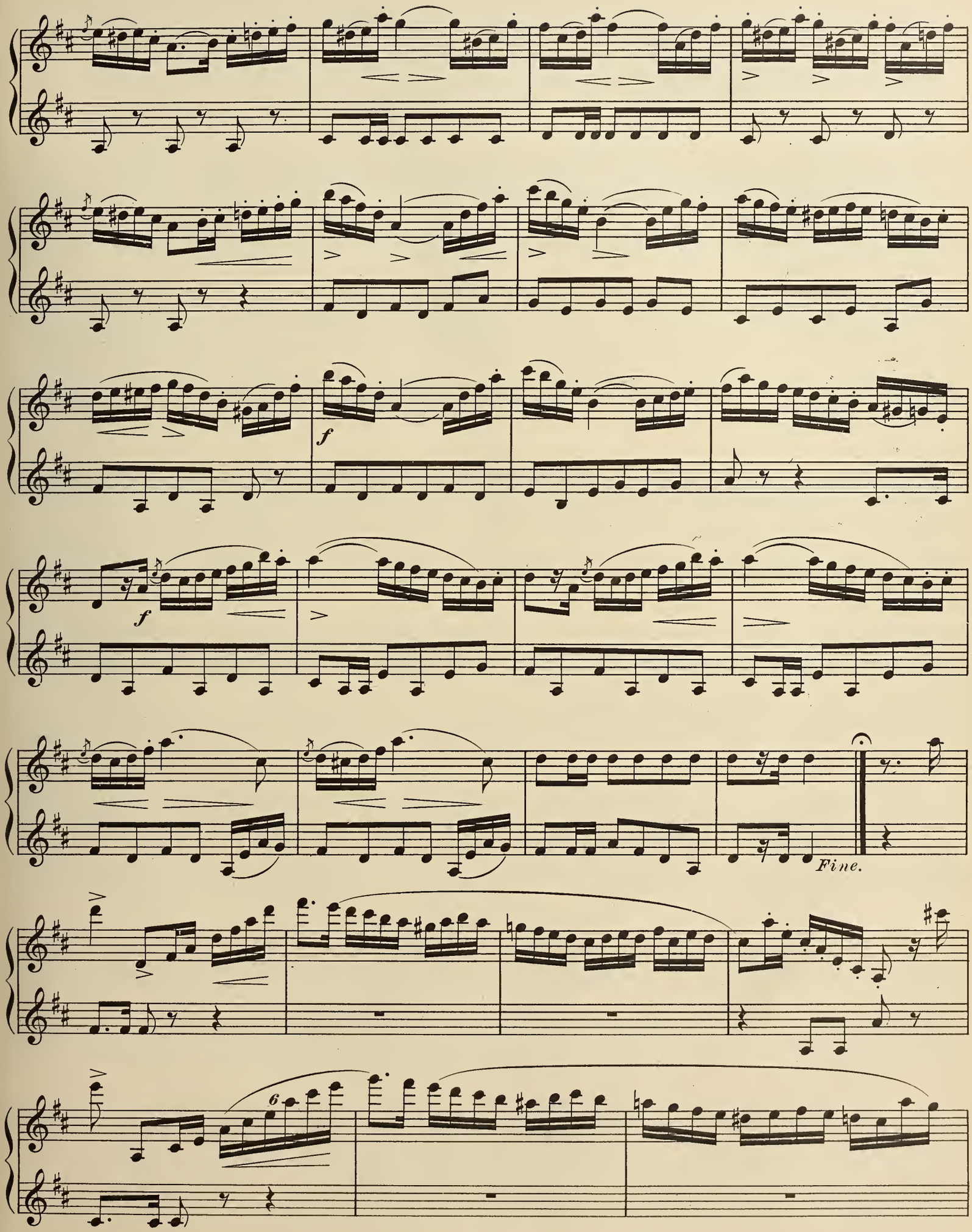


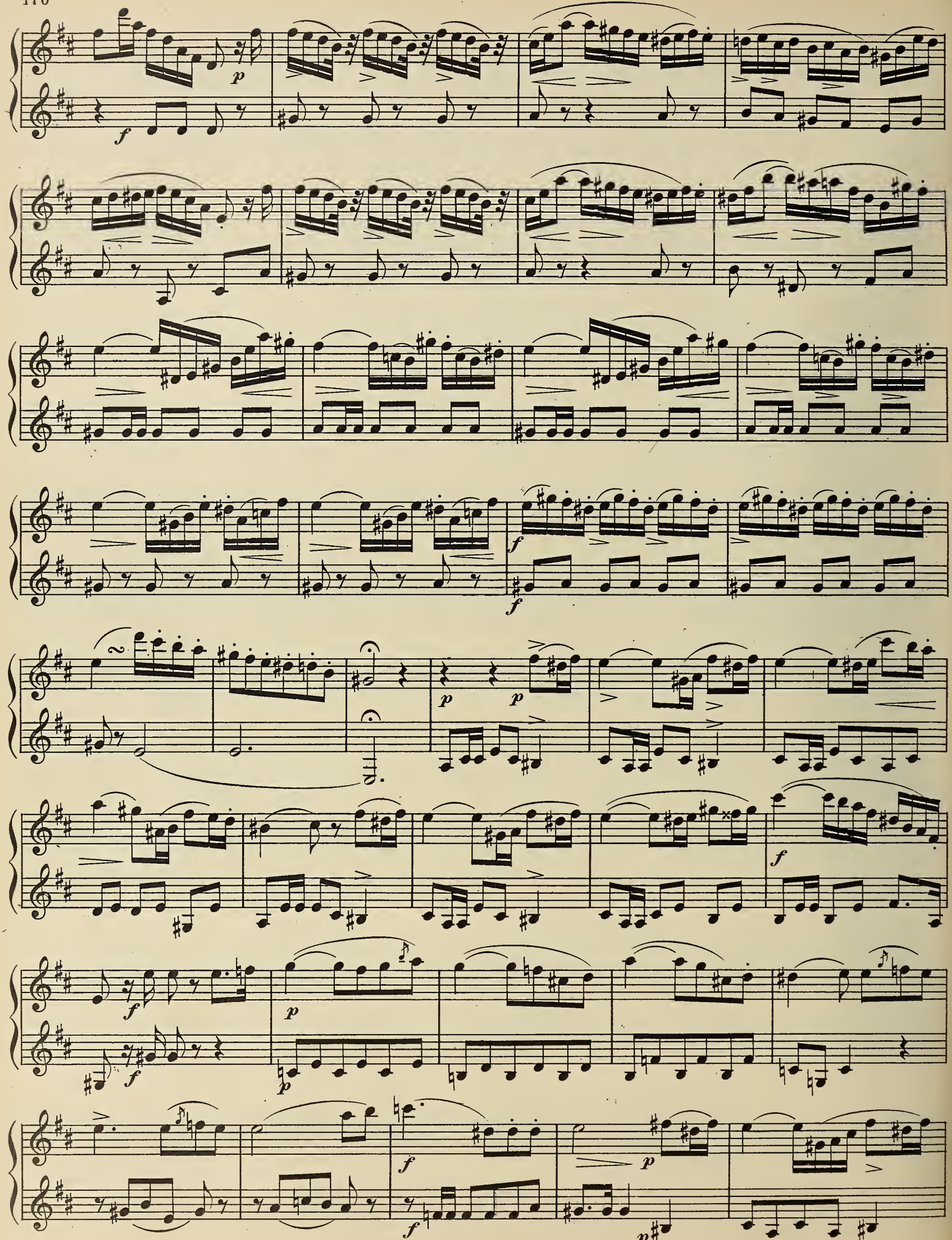

p
cresc.
f
tr
cresc.
a tempo.
f sostenuto.
f
tr
p
f

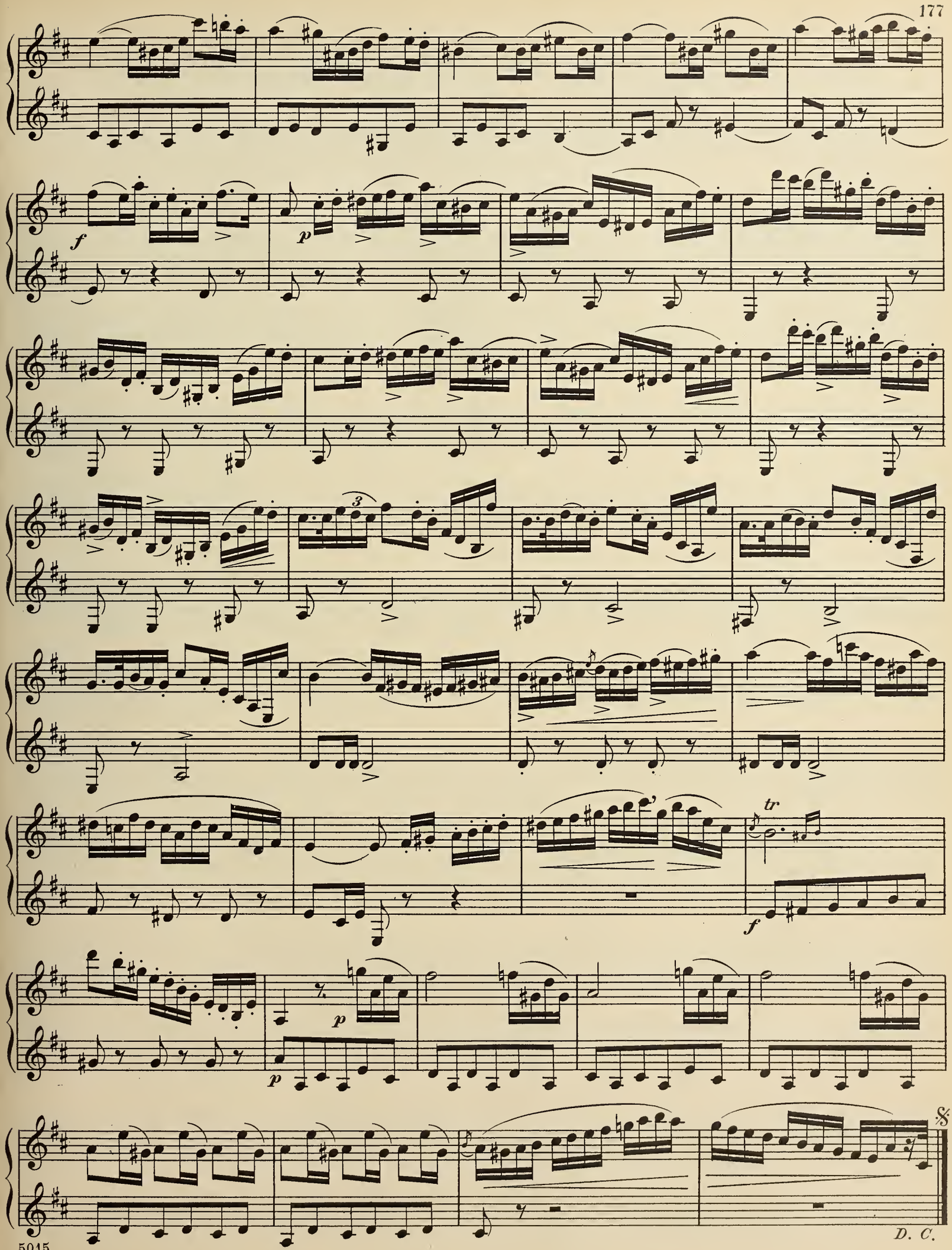
## Allegro alla Polaca.

9.



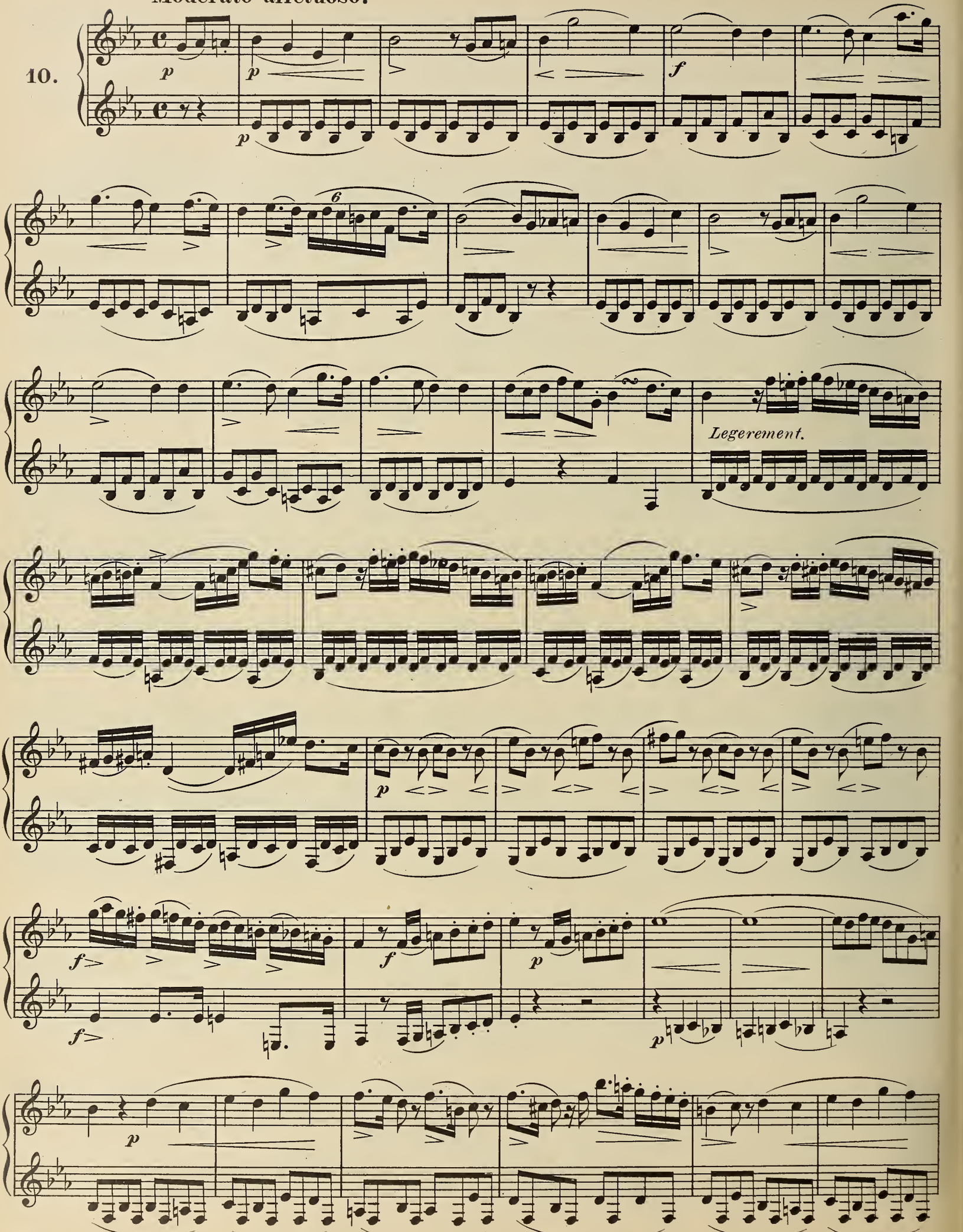

f
f
Fine.
6

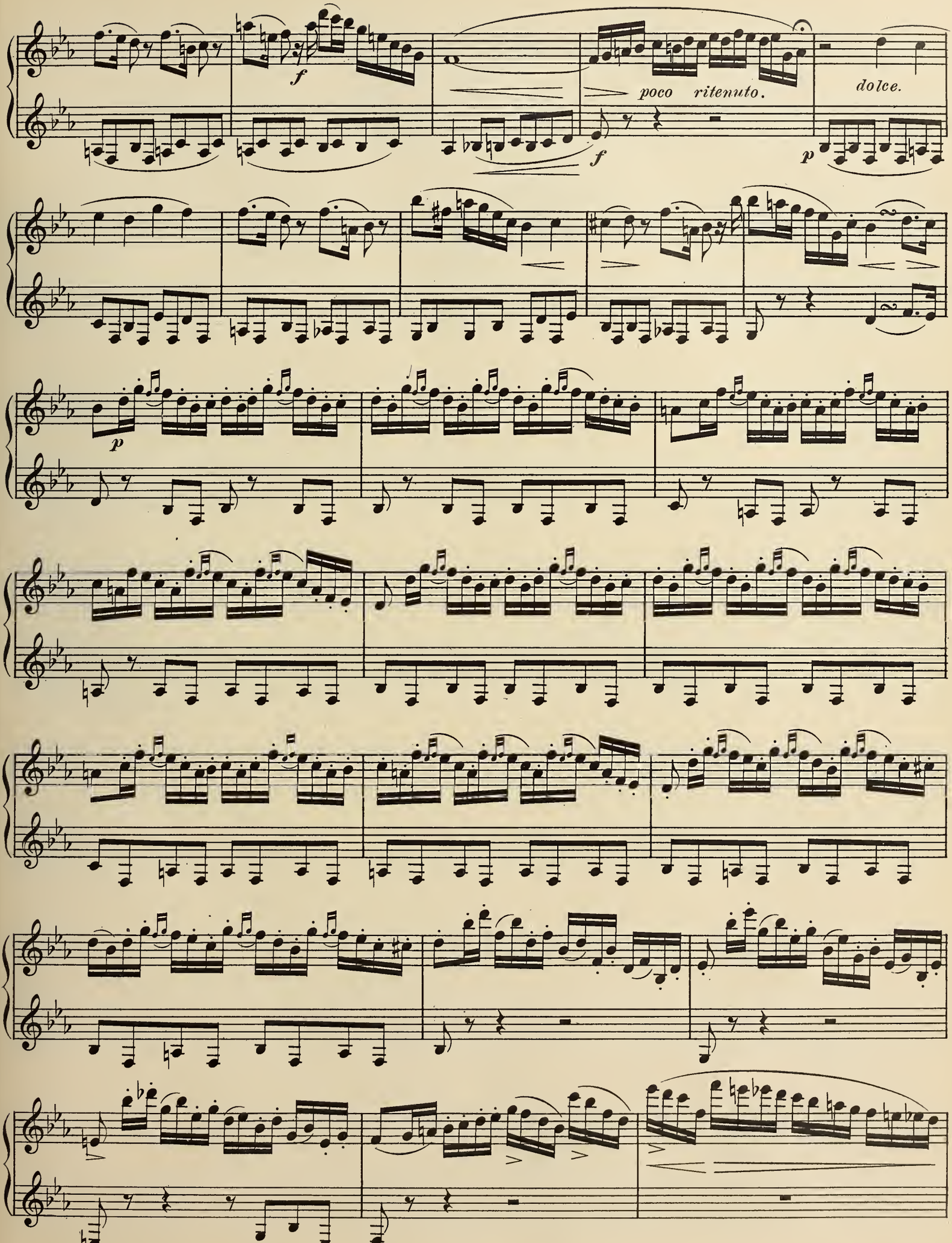


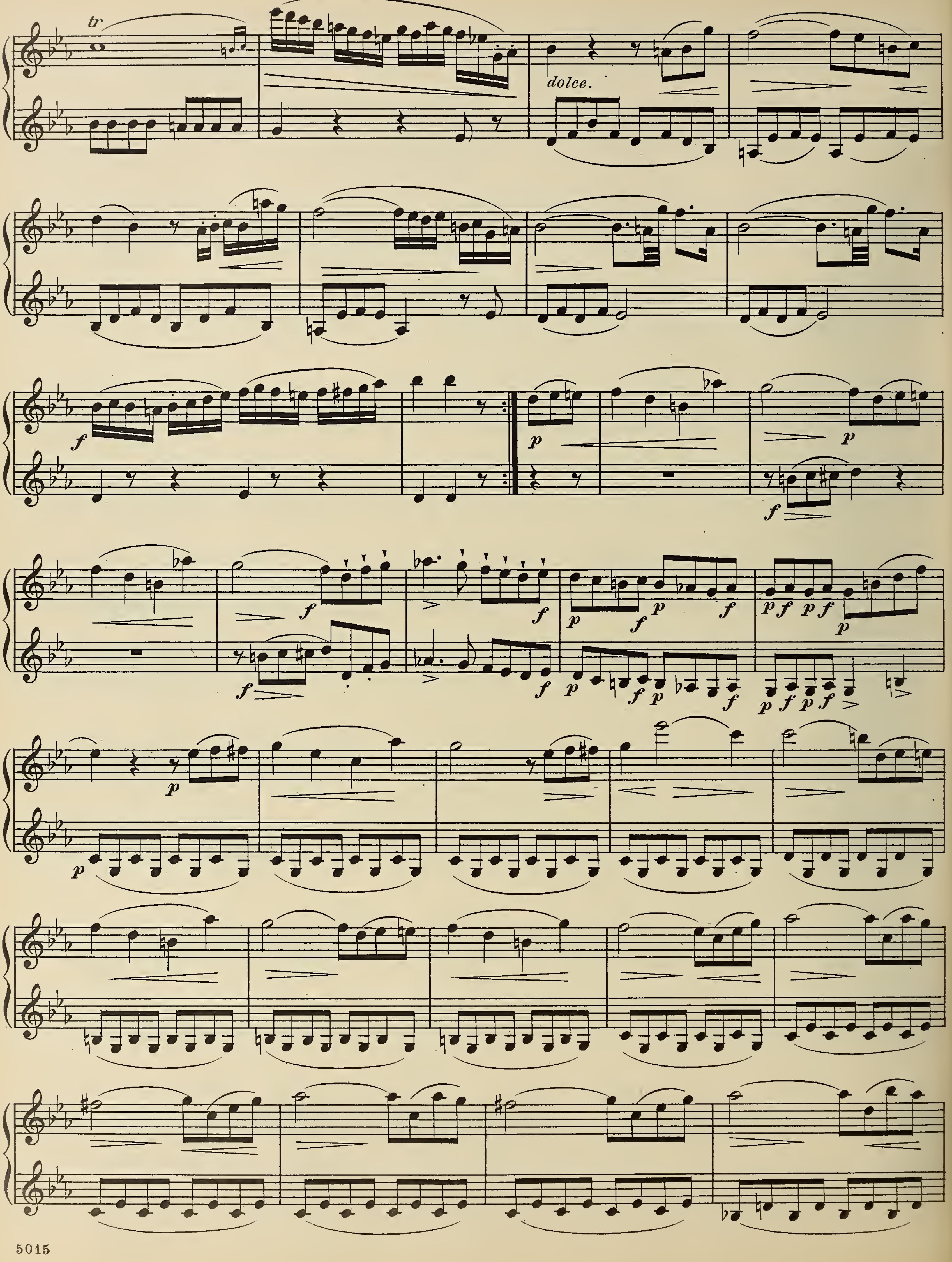

f
p
3
tr
f
p
p
D. C.

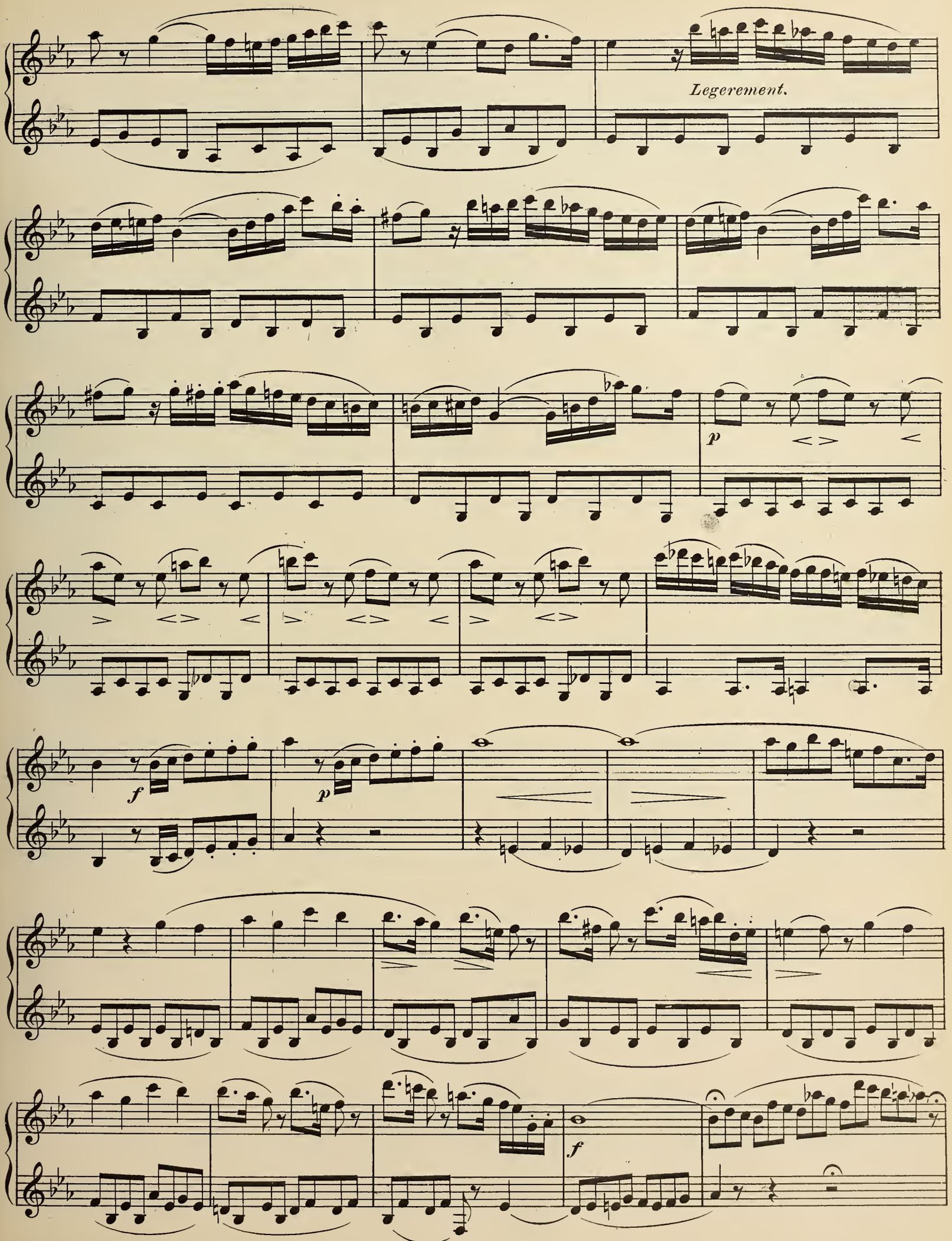
**Moderato affetuoso.**

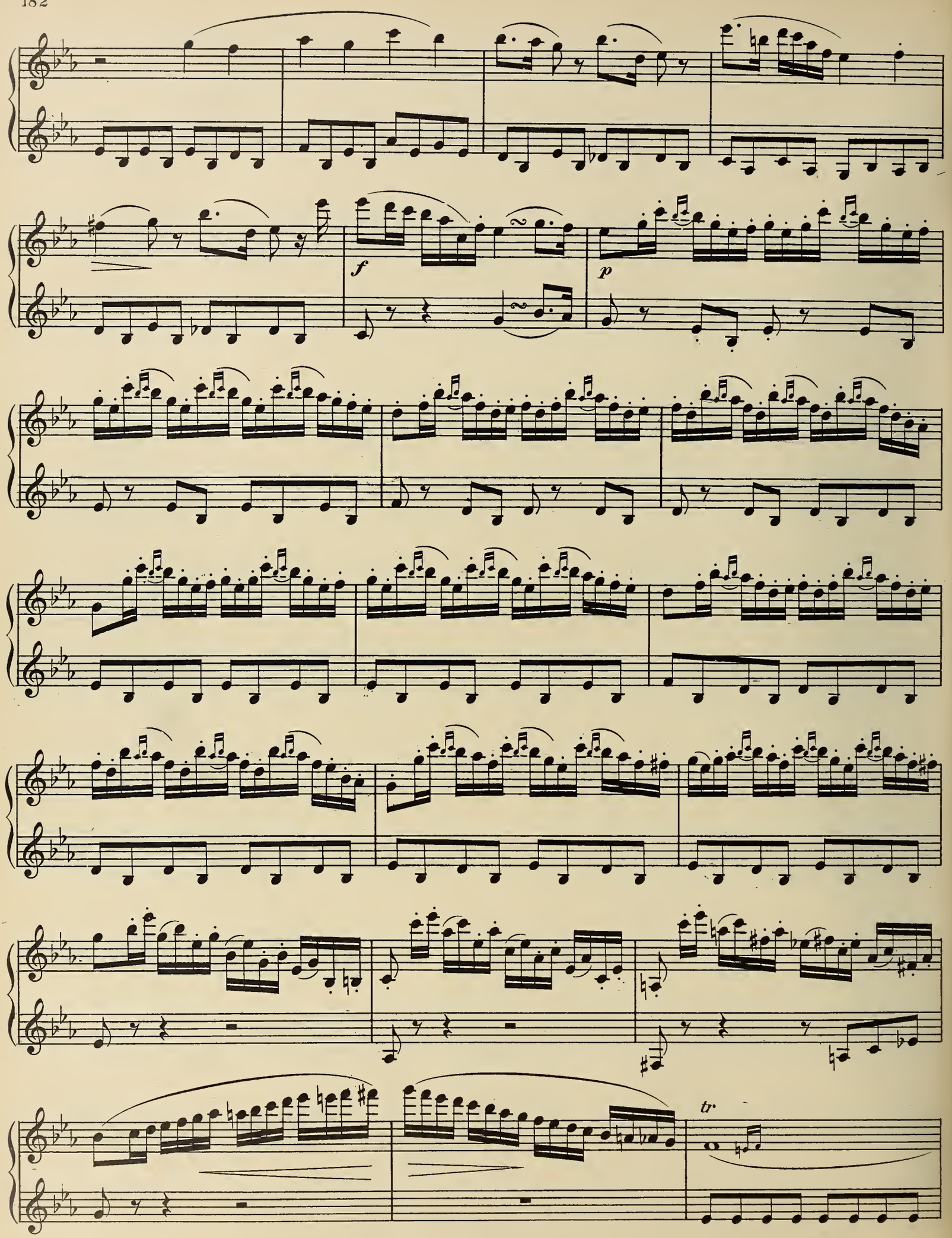
10.

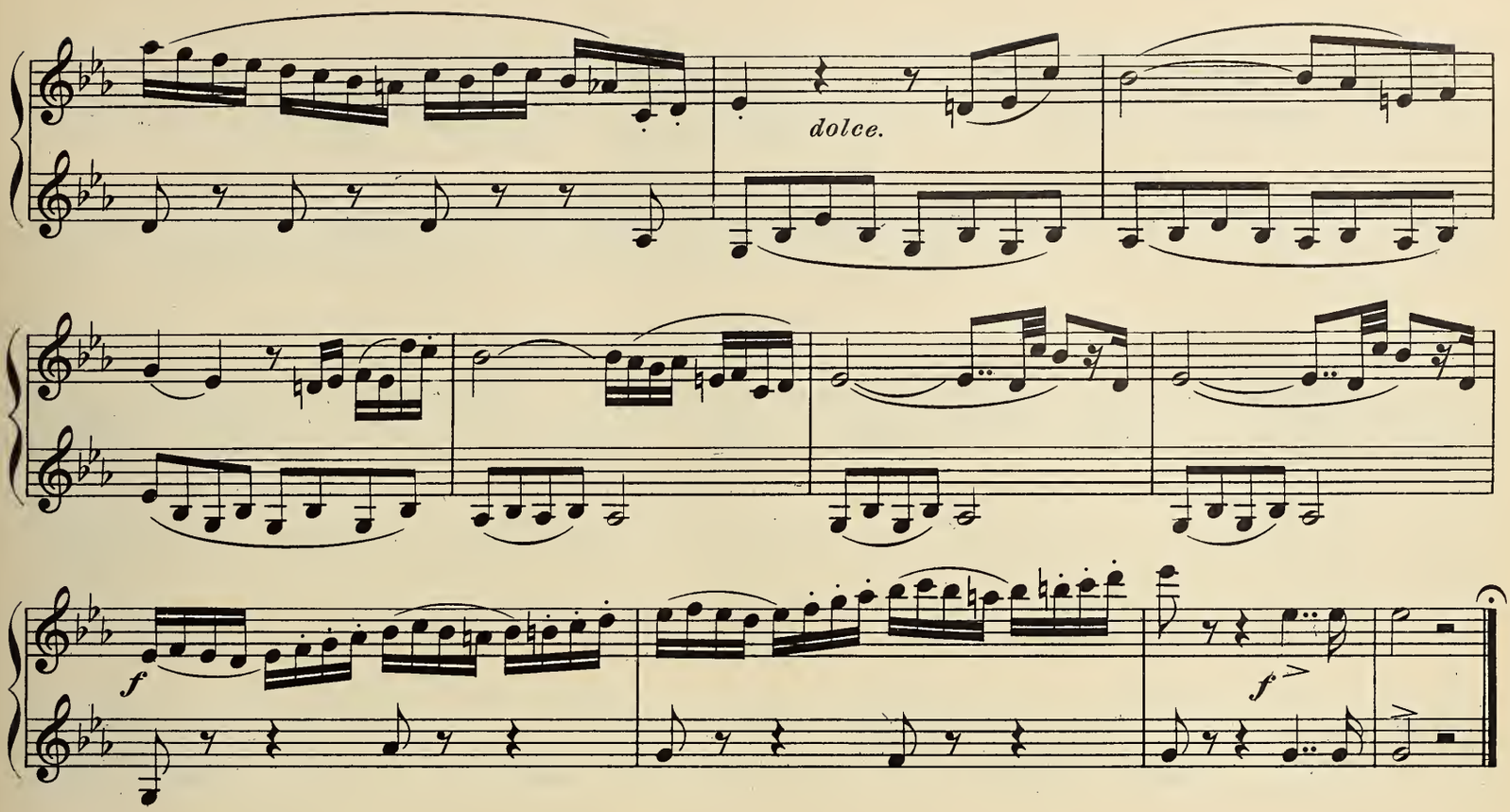



f
poco ritenuto.
dolce.
f
p
p

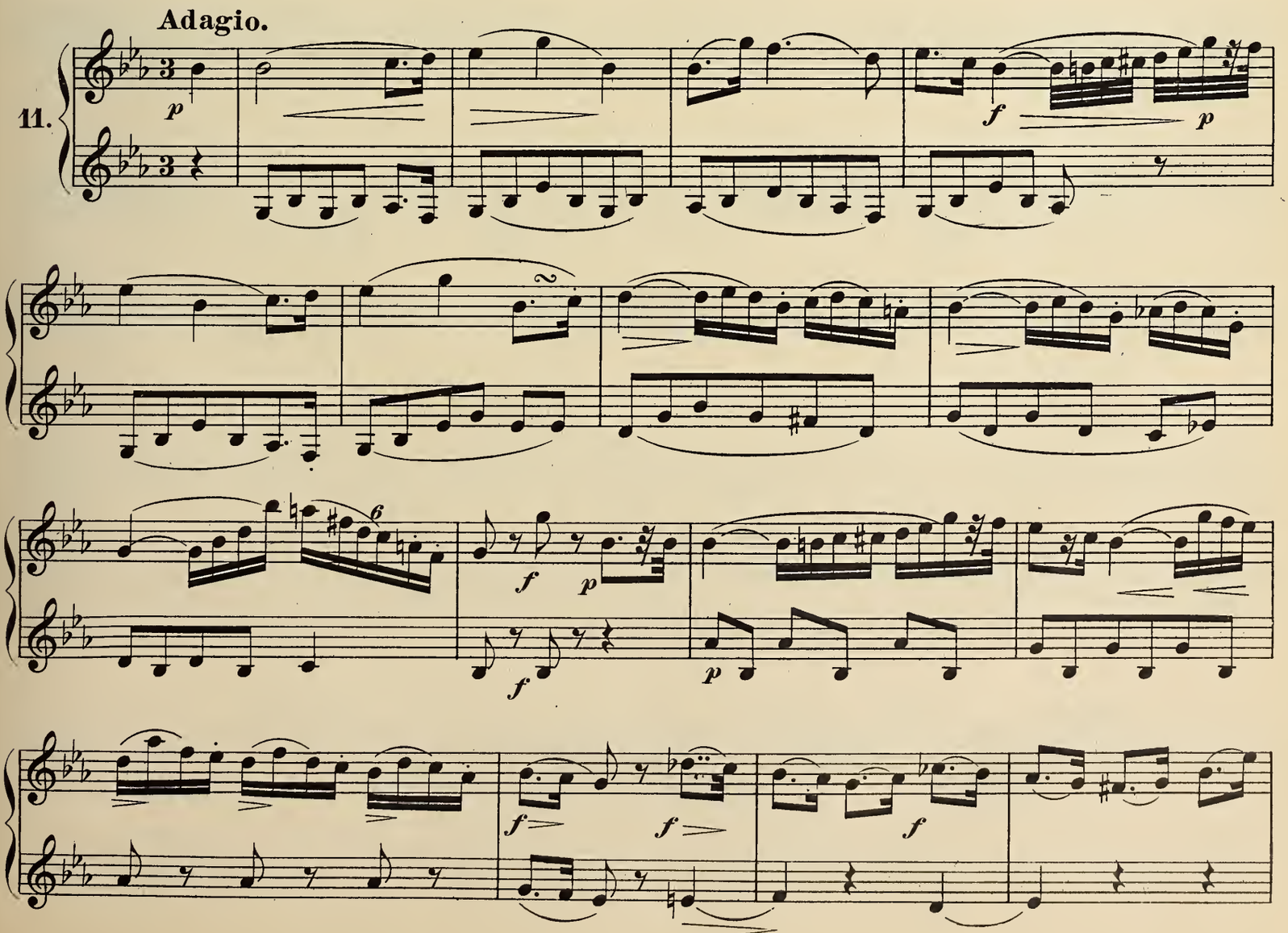

tr
dolce.

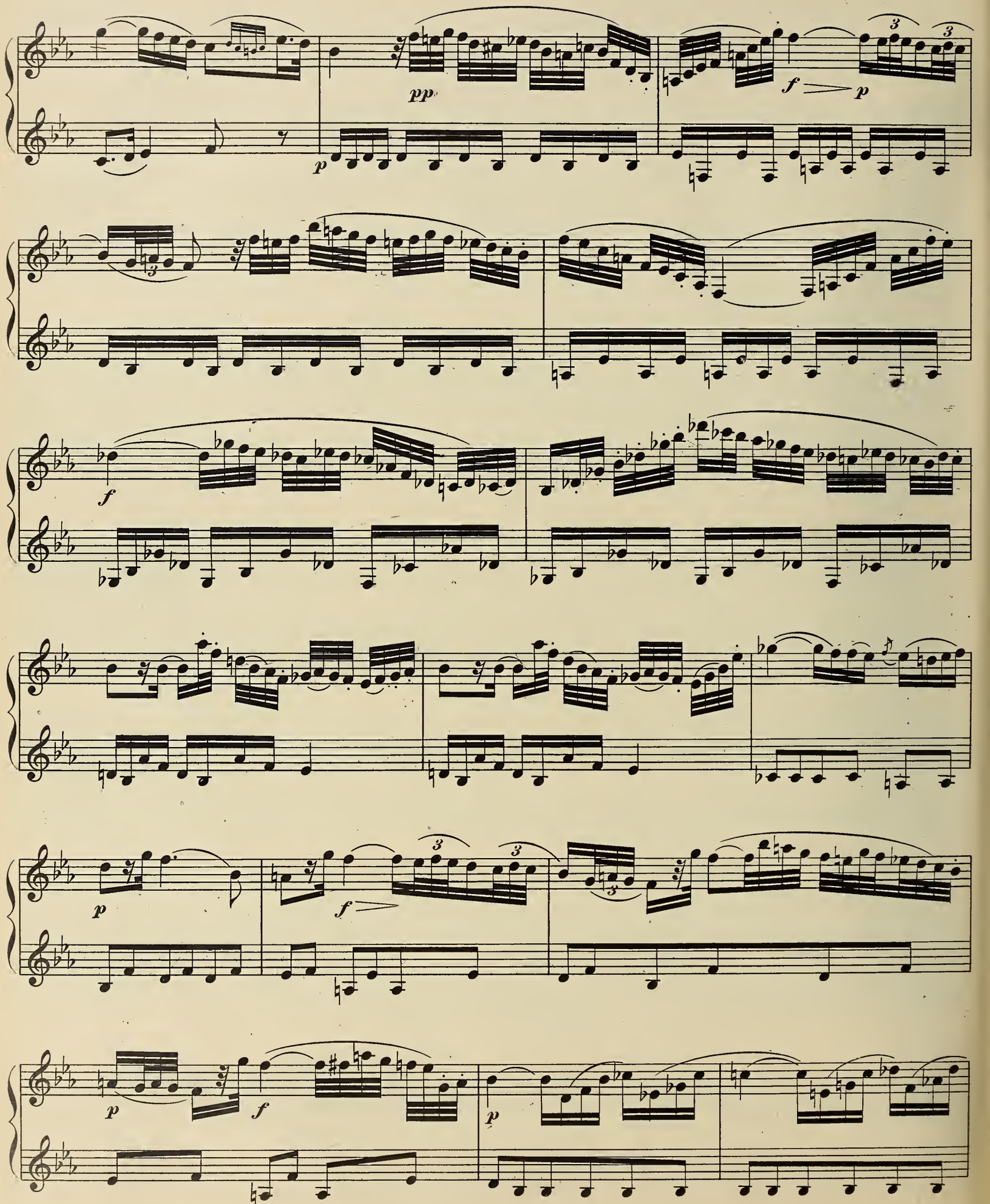

Legerement.
p
f
p
f

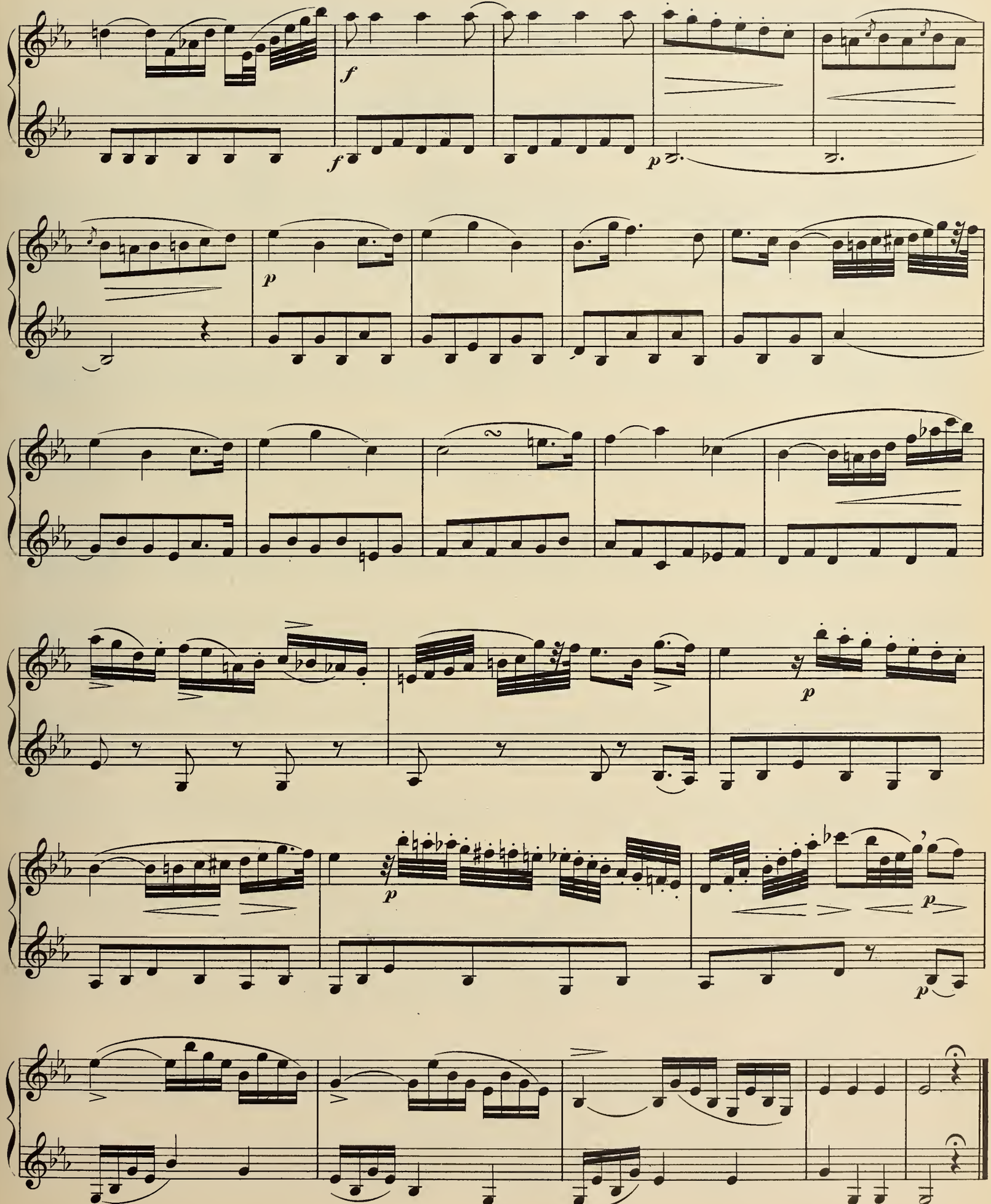

f
p
tr.




**Adagio.**

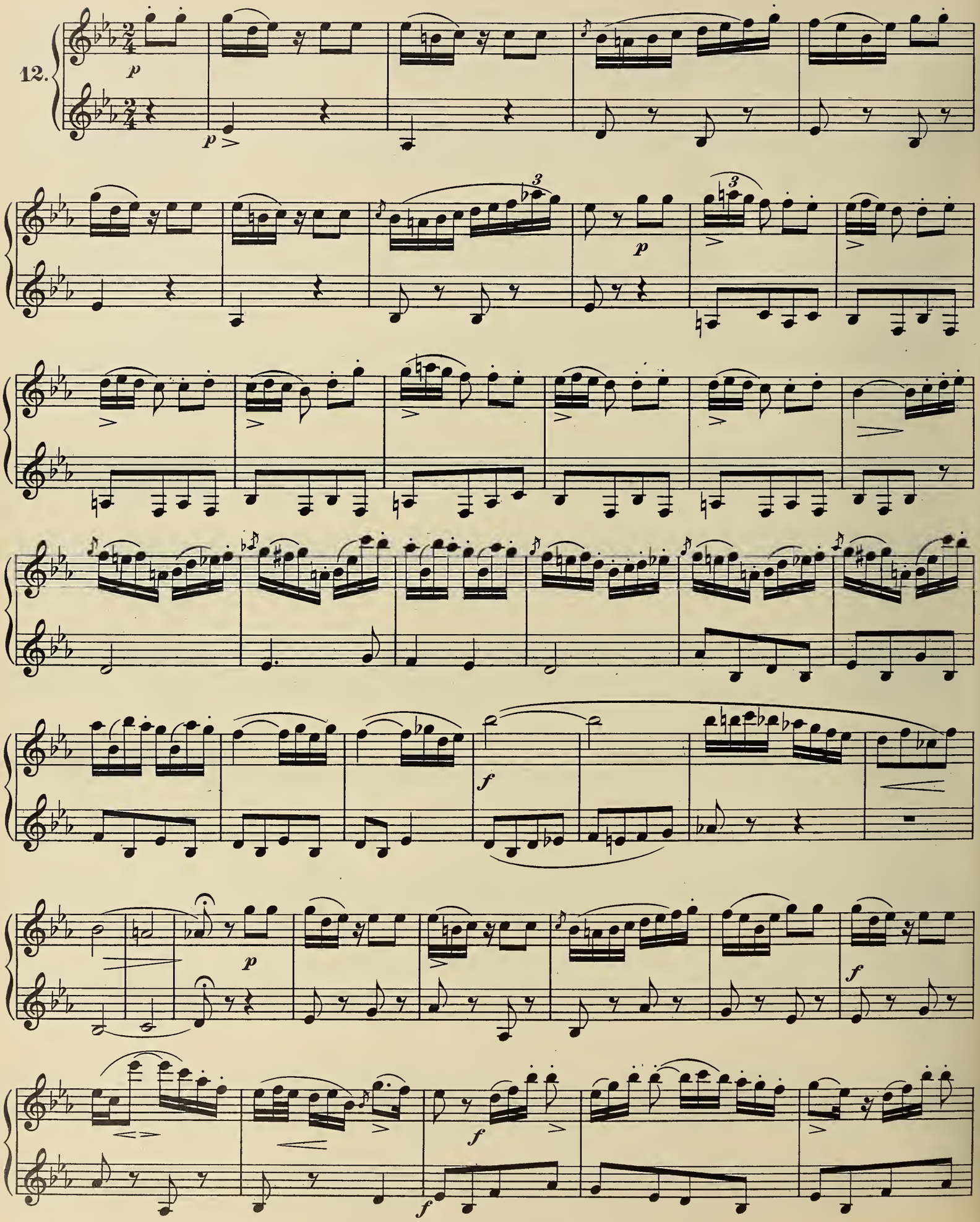


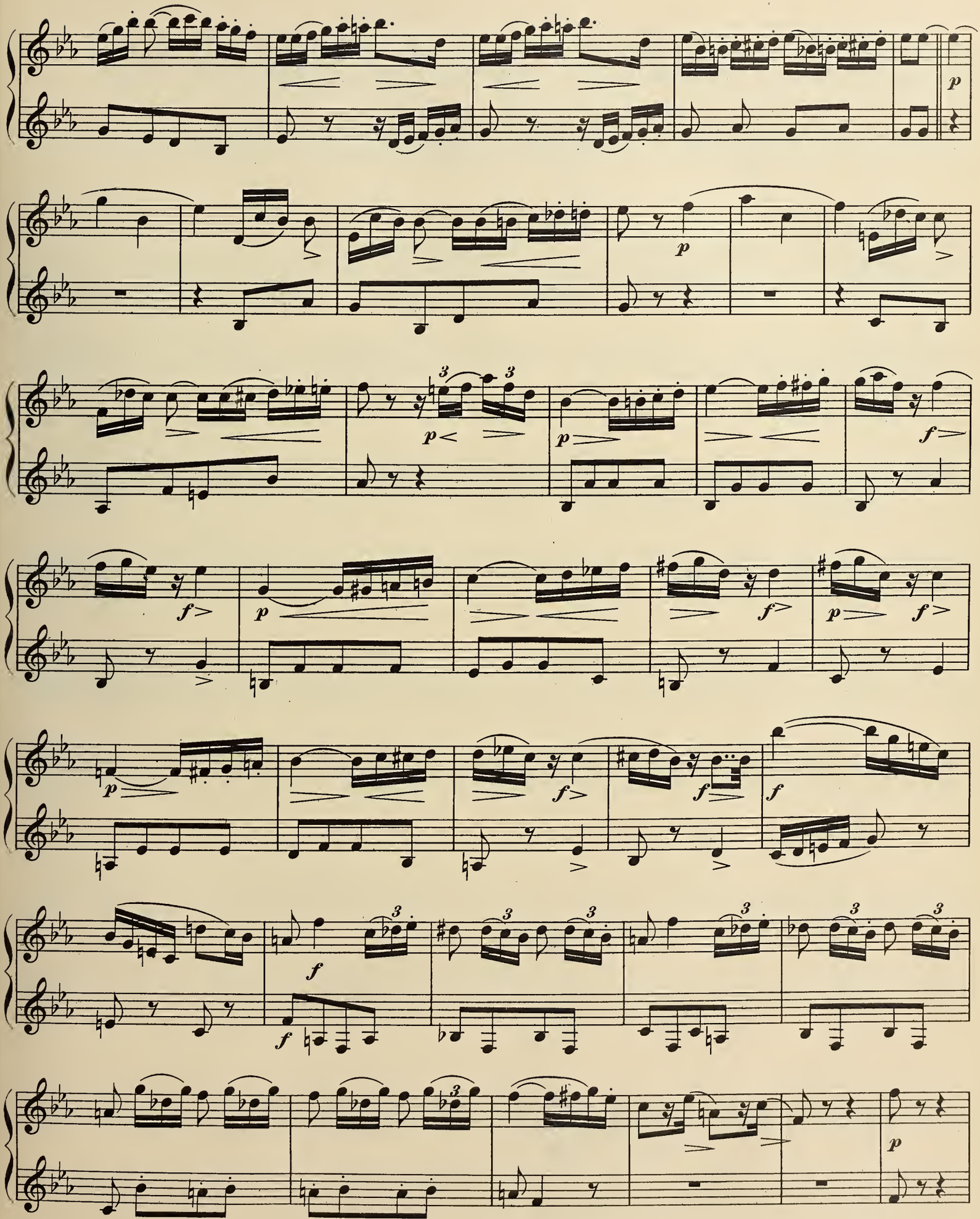

pp
f
p
f
p
p
f
p
p
f
p

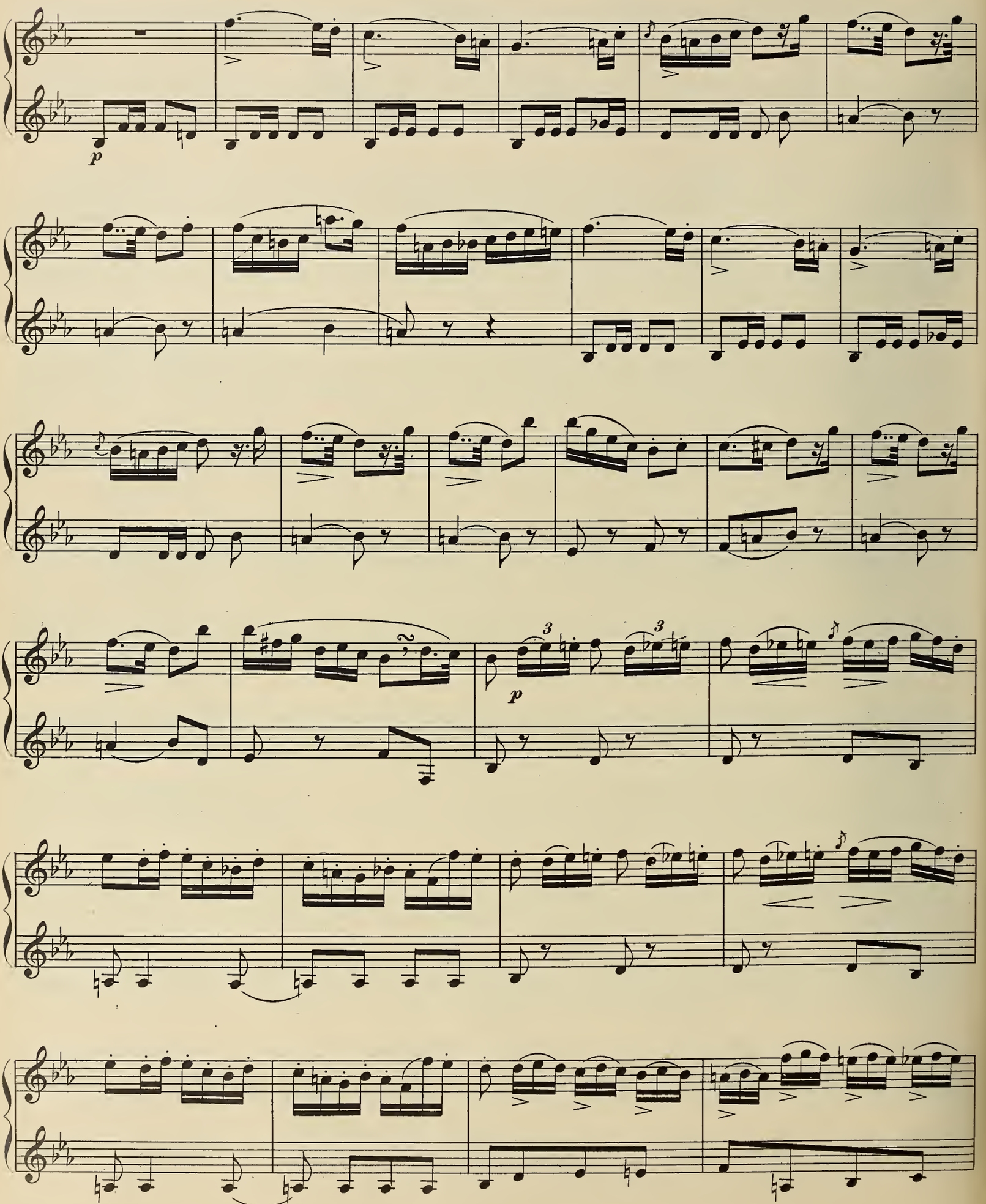

f
f
p
p
p
p
p
p

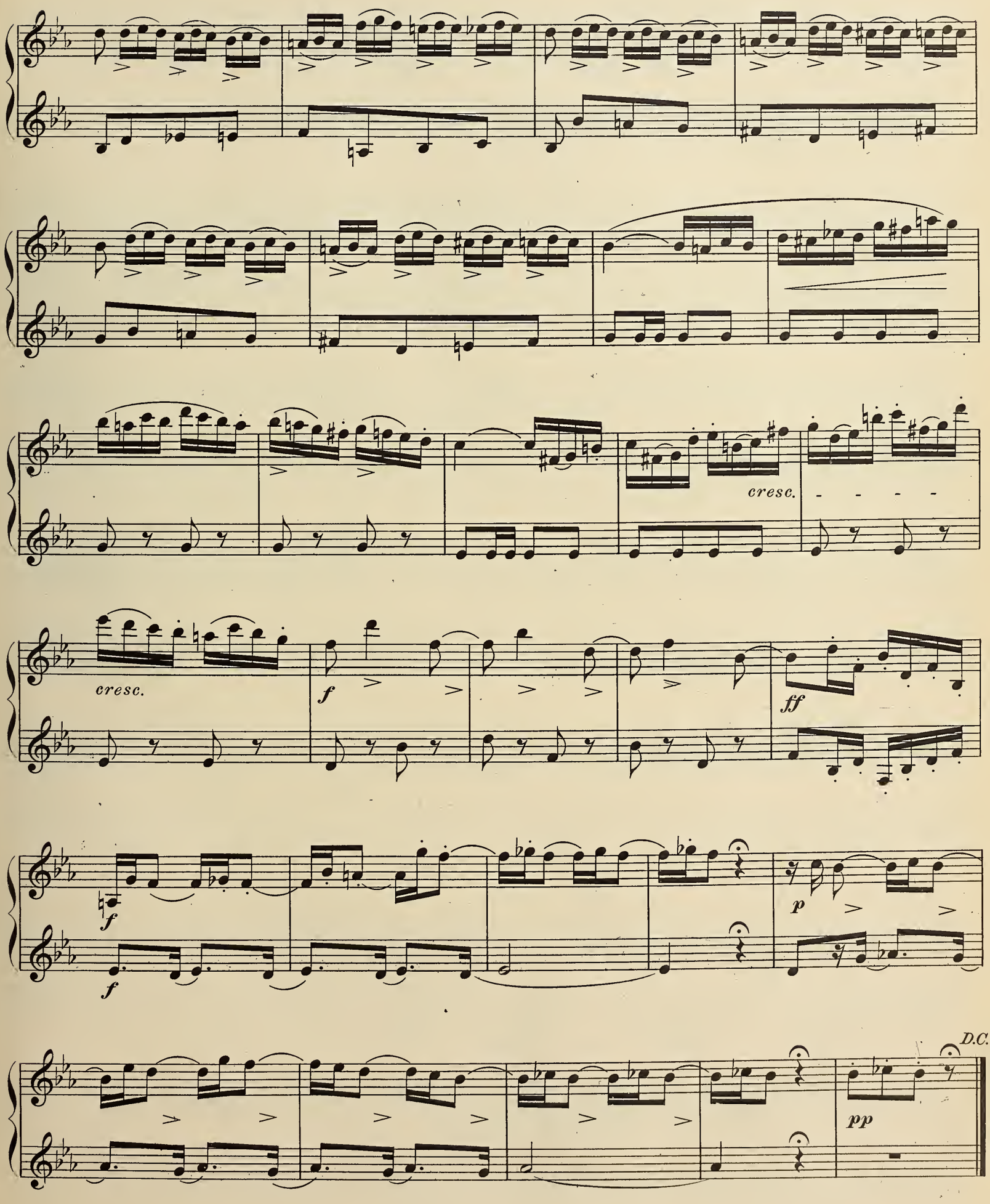
**Allegro con amabile.**

12.

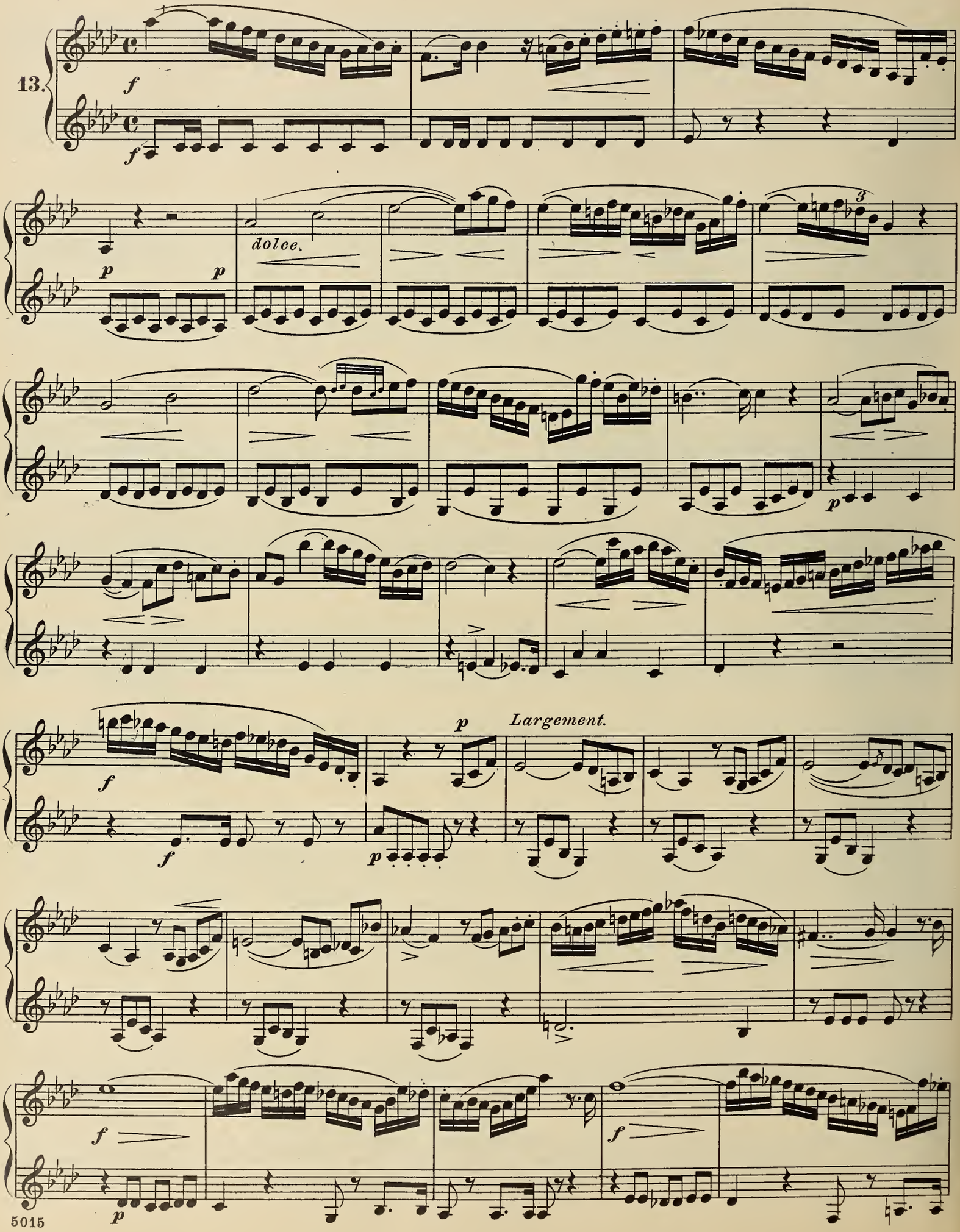


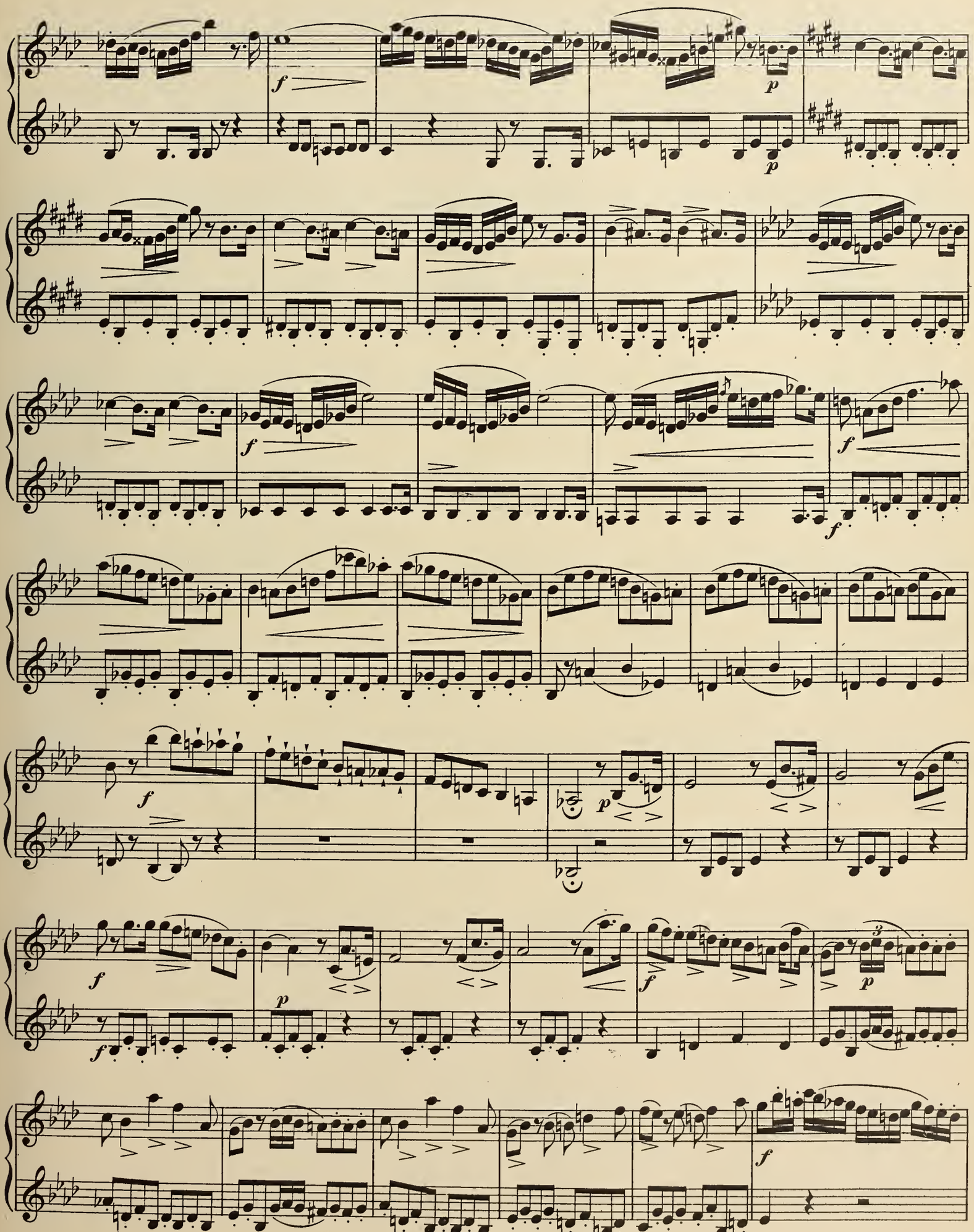


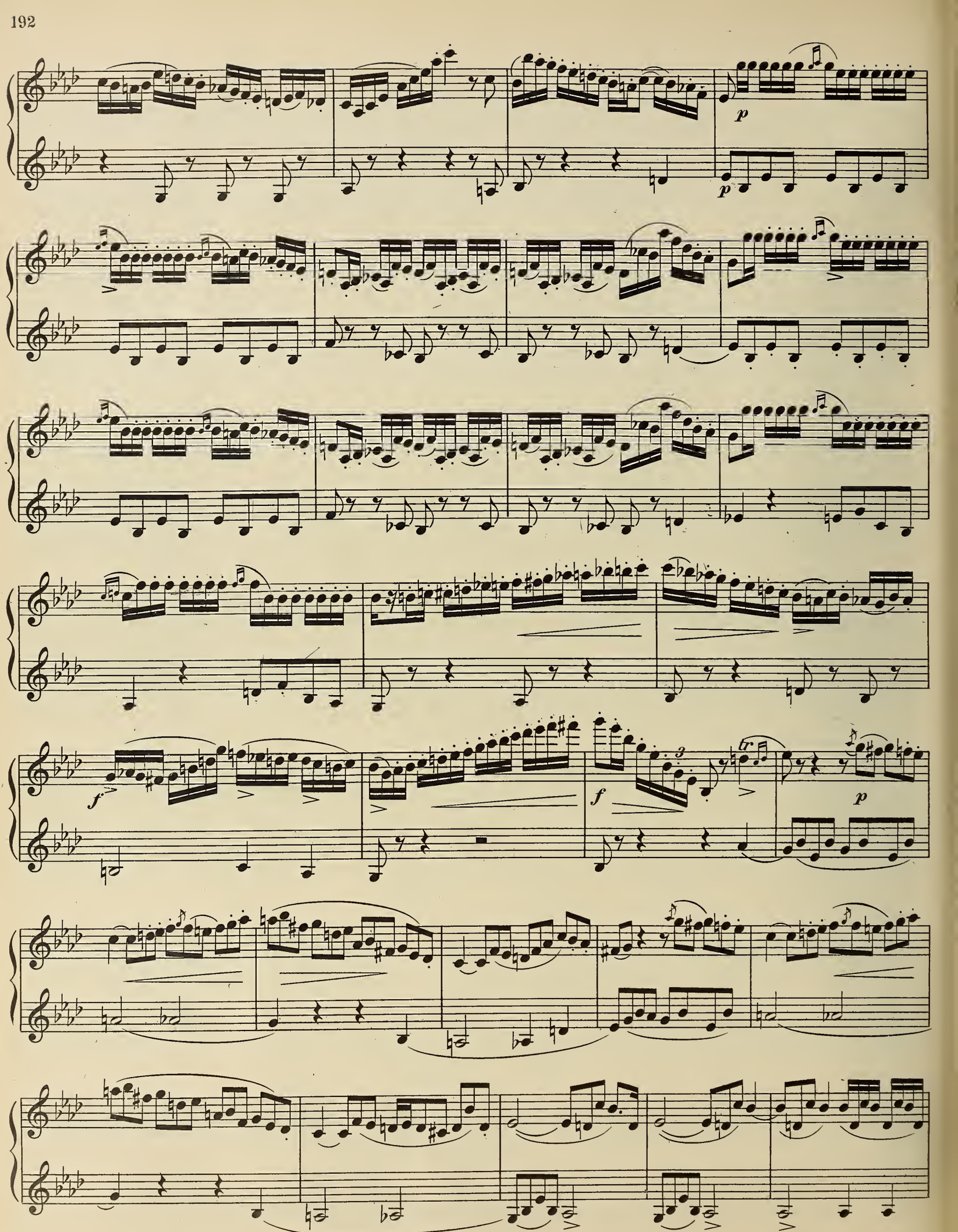

p
3
3
p

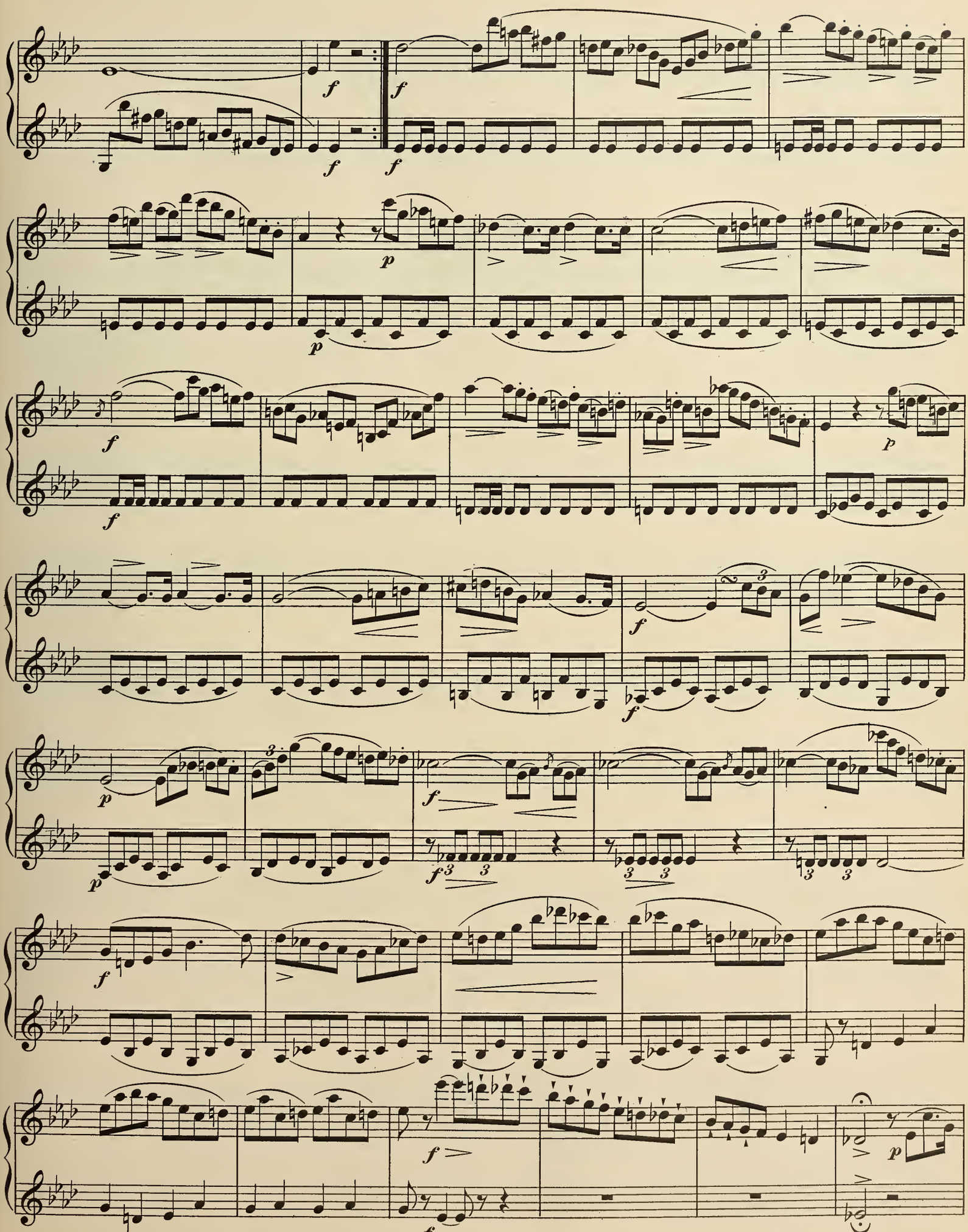

cresc.
cresc.
f
ff
f
f
p
D.C.
pp

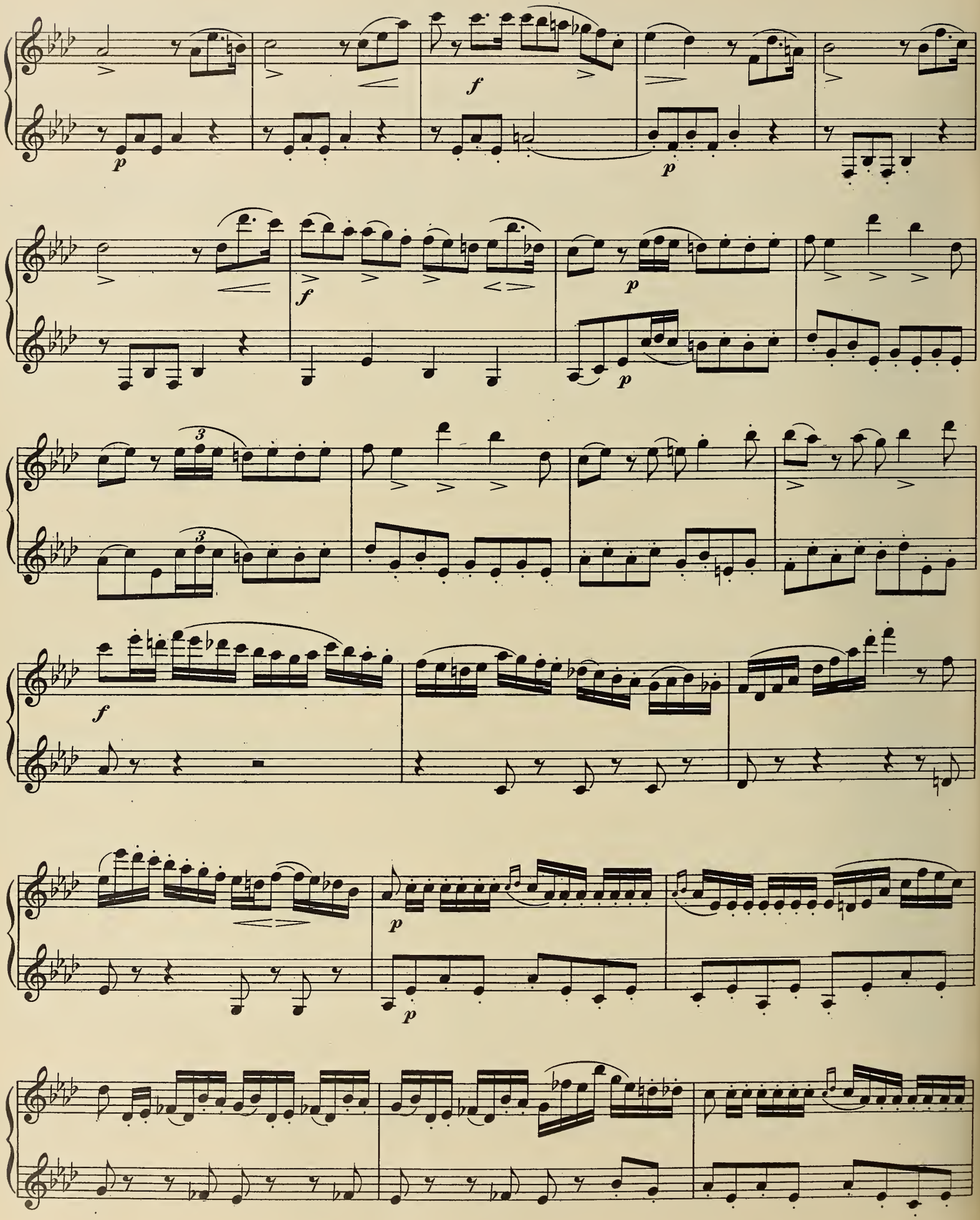
## Allegro grandioso.

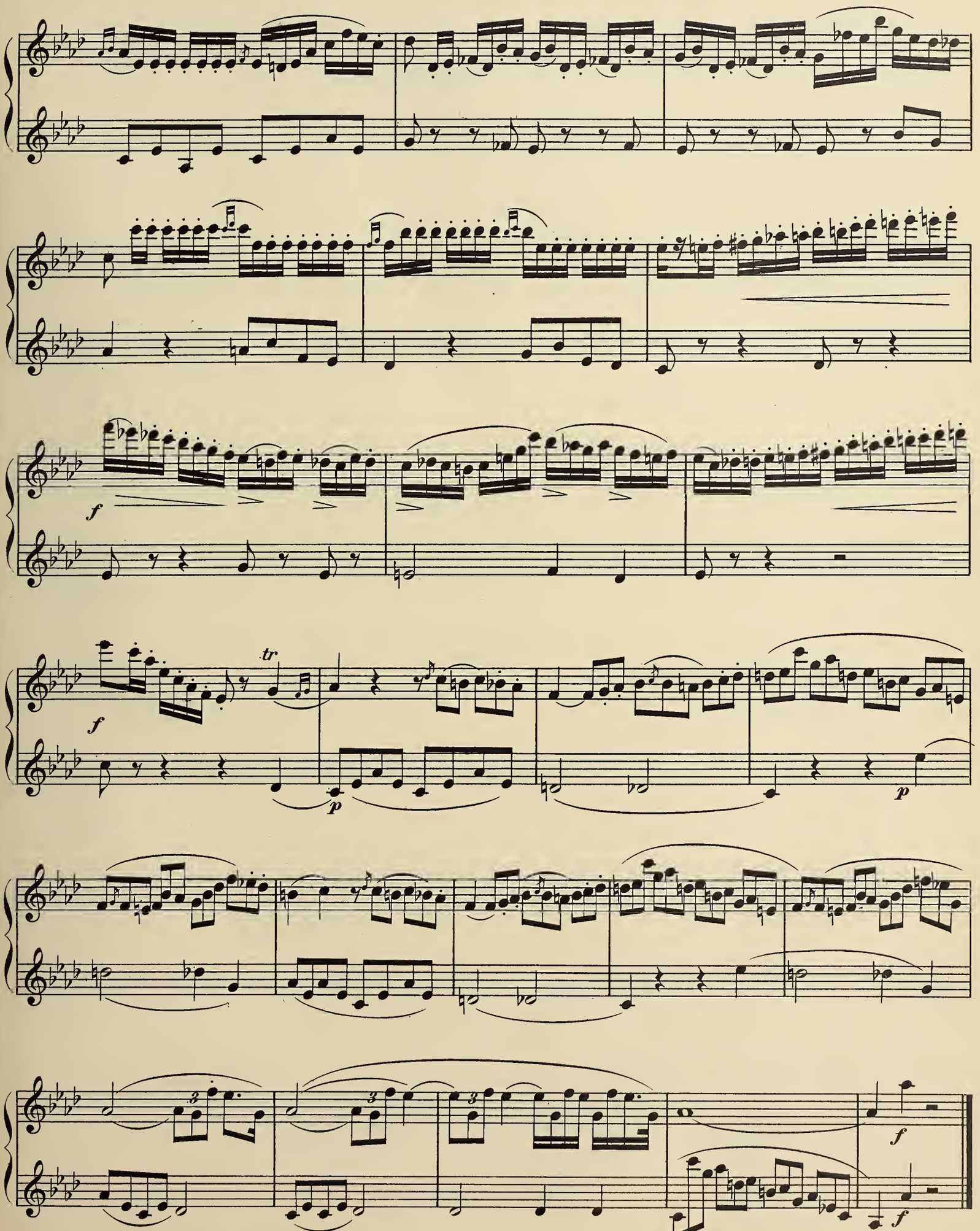





p
p
f
f
p




f
p
f
p
p
3
3
f
p
p


f
tr
f
p
p
f
f

## Adagio.

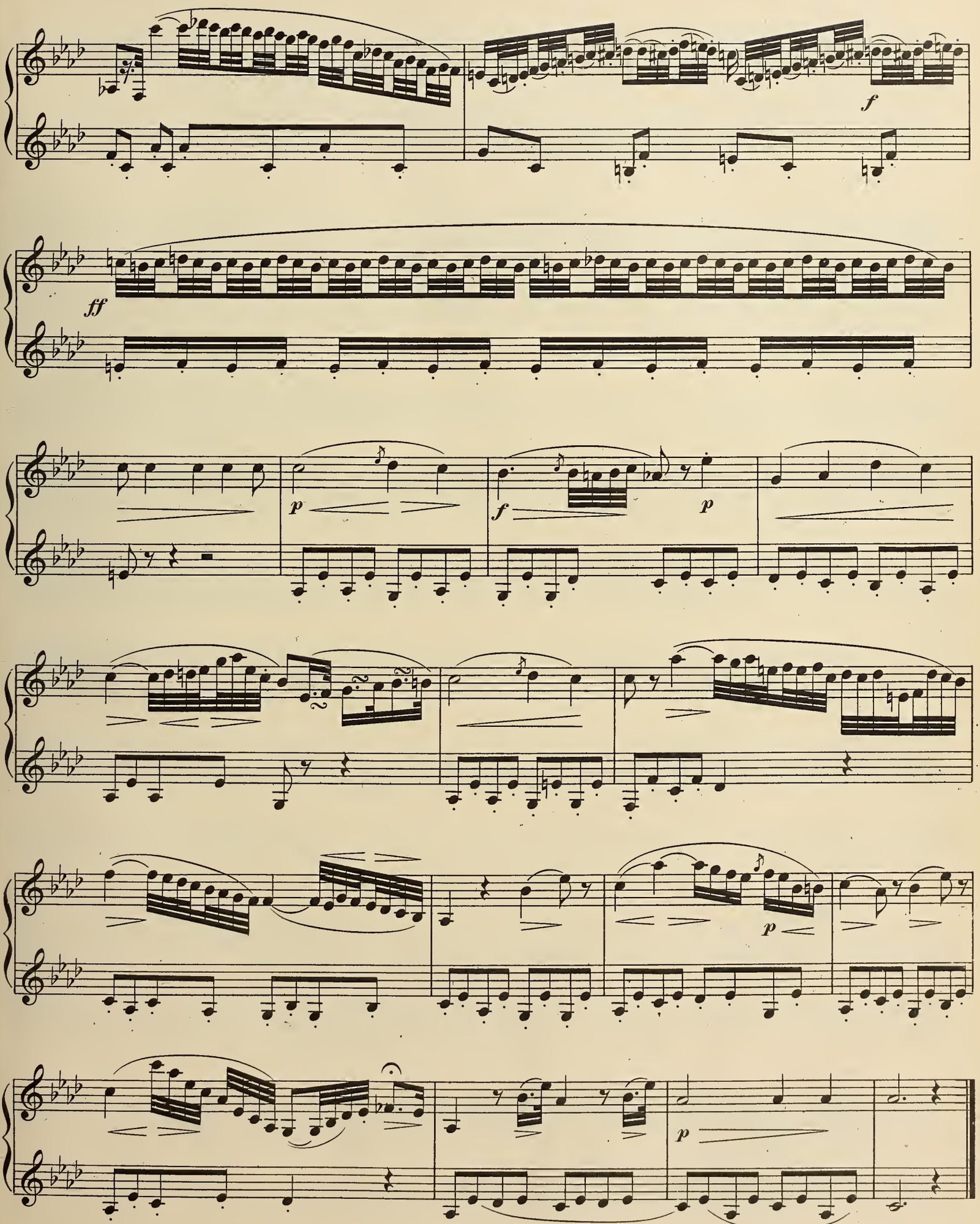
14.

*dolce.*

*f*

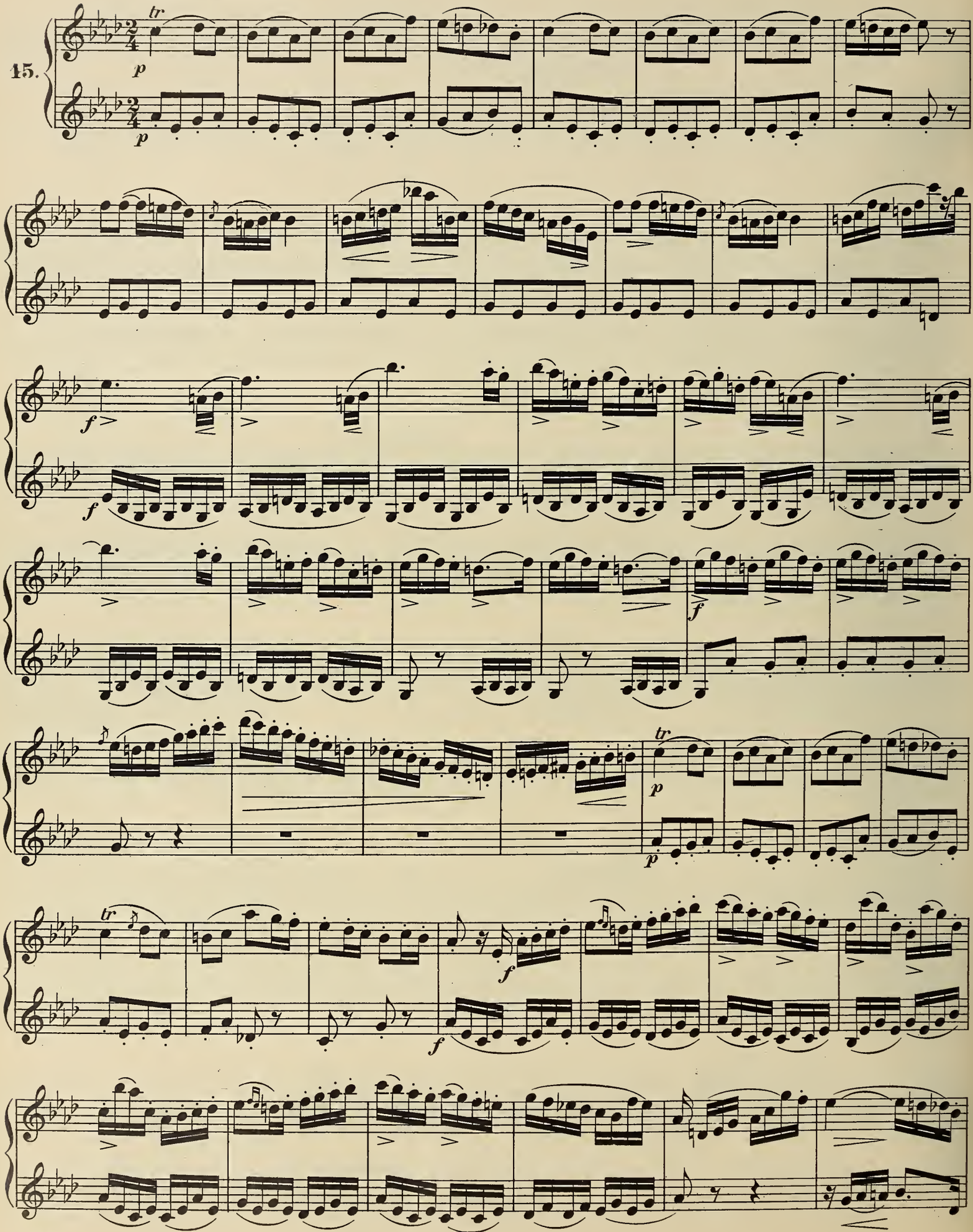
*f*

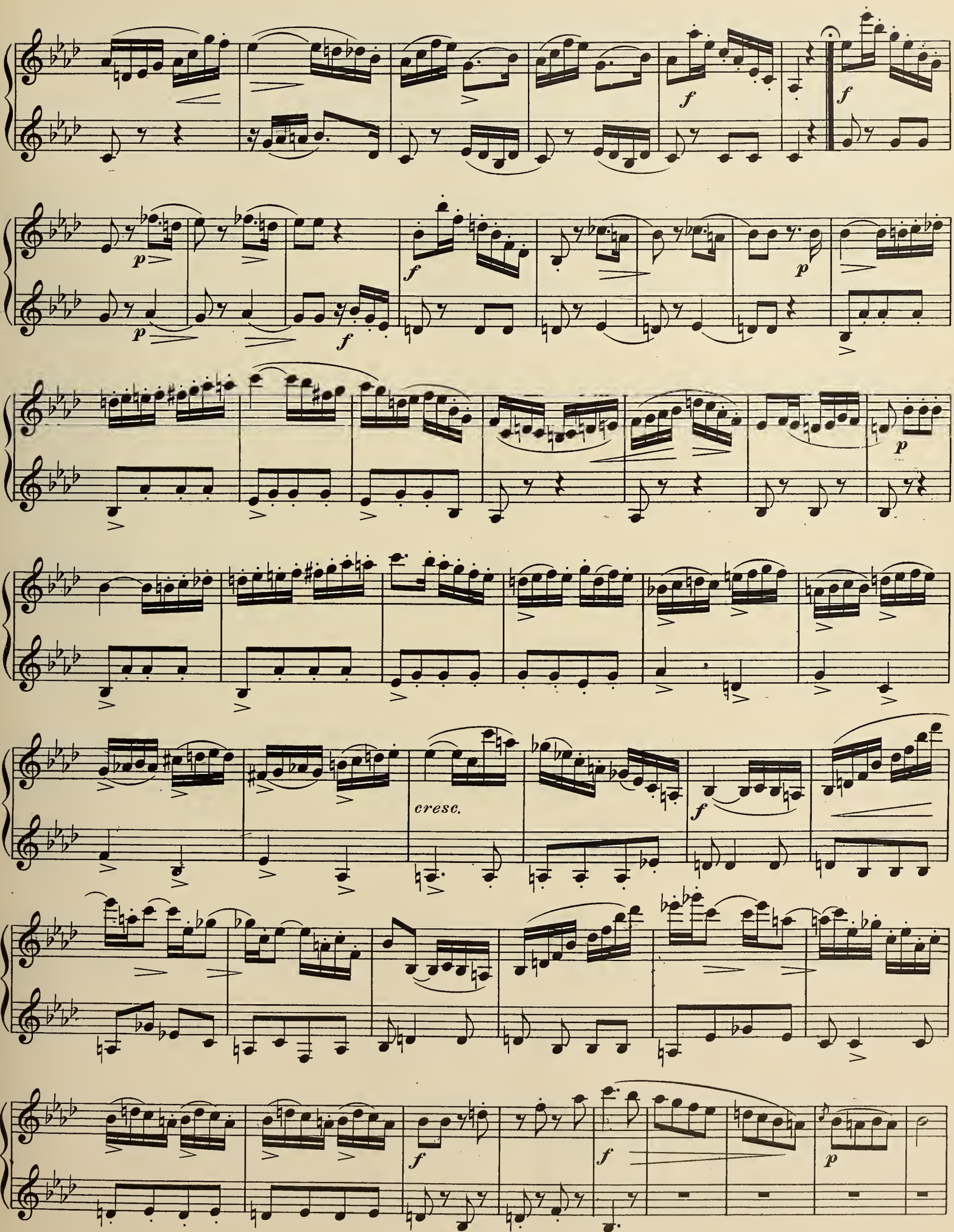
*f*

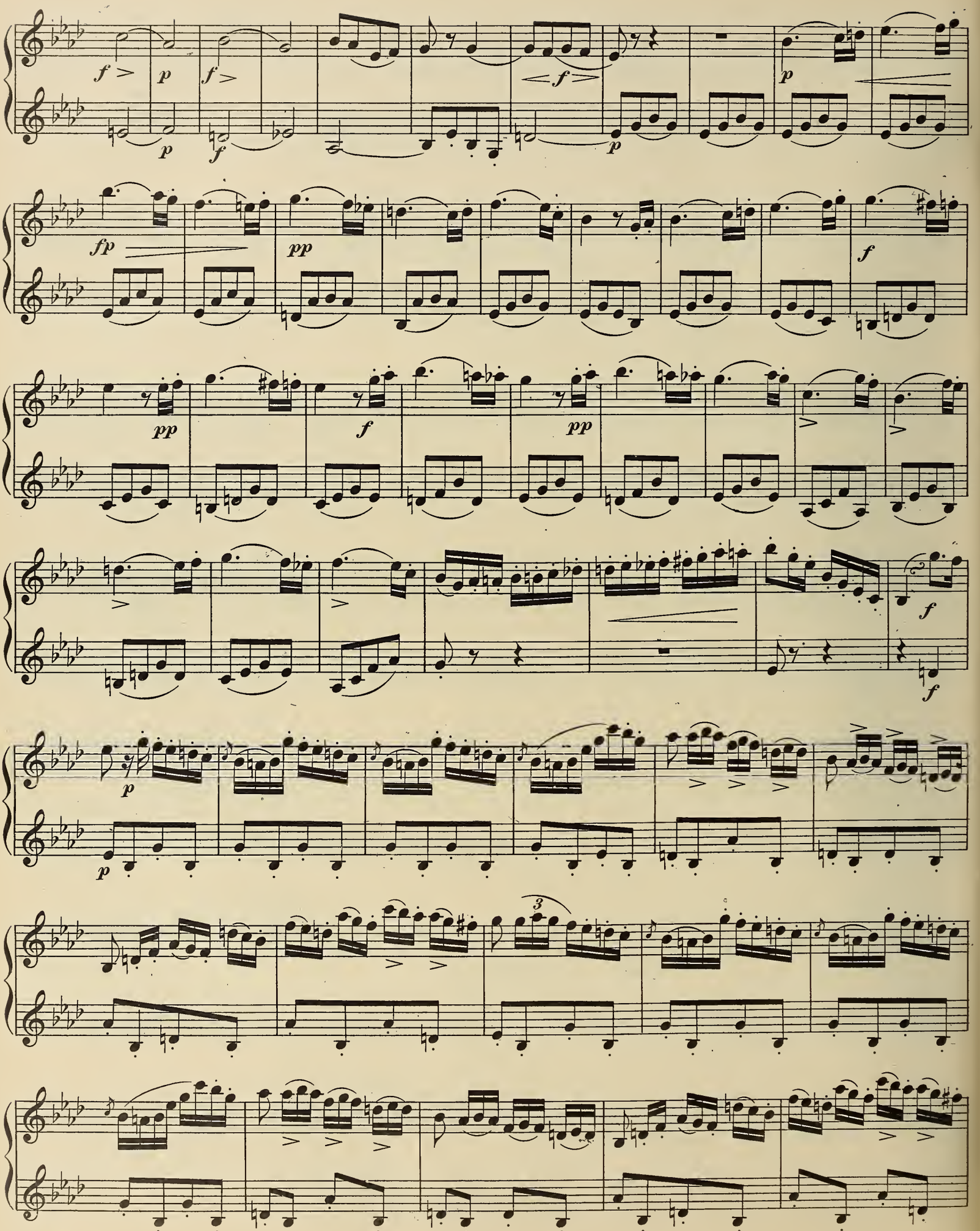

f
ff
p
f
p
p
p

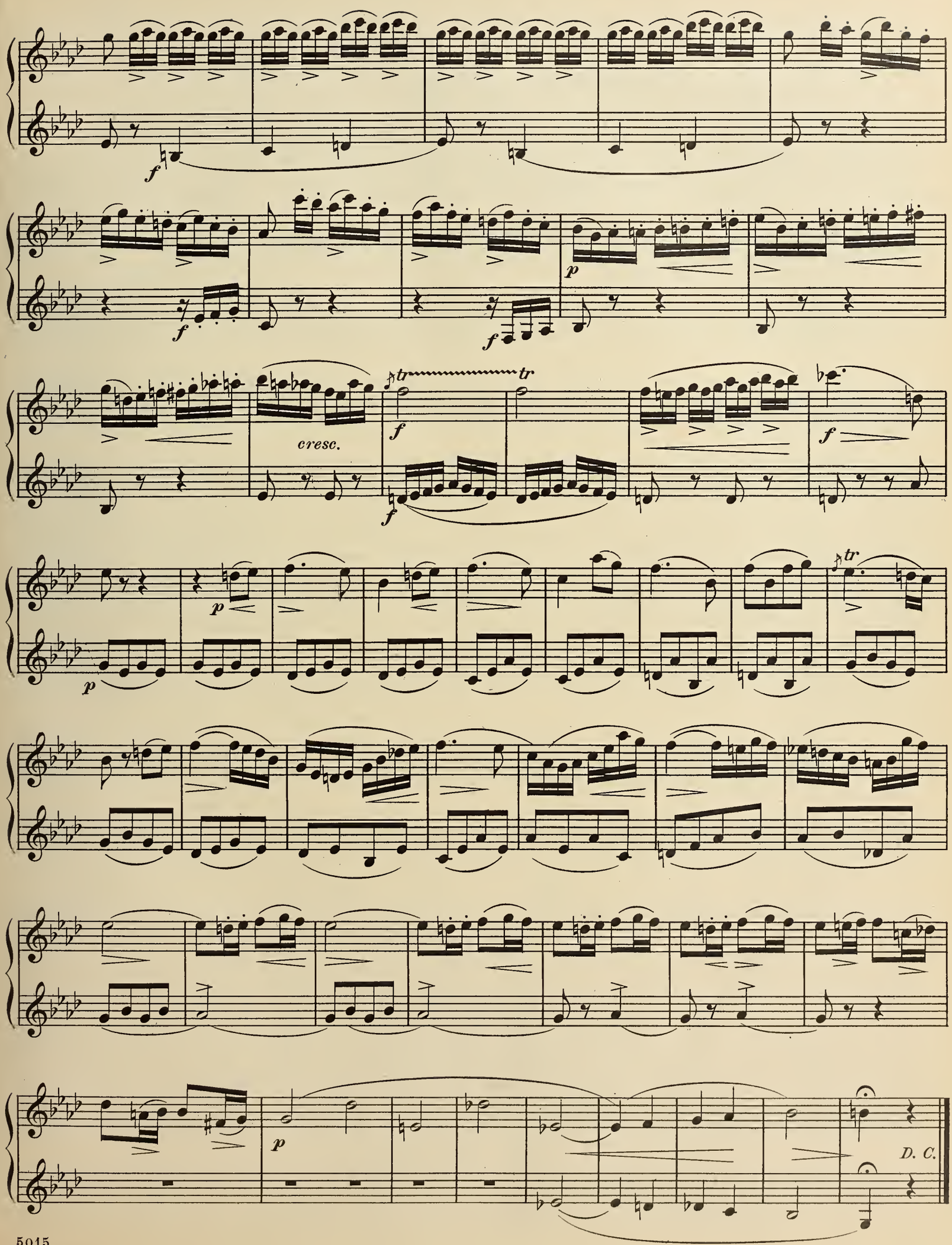
**Graziosamente.**

15.

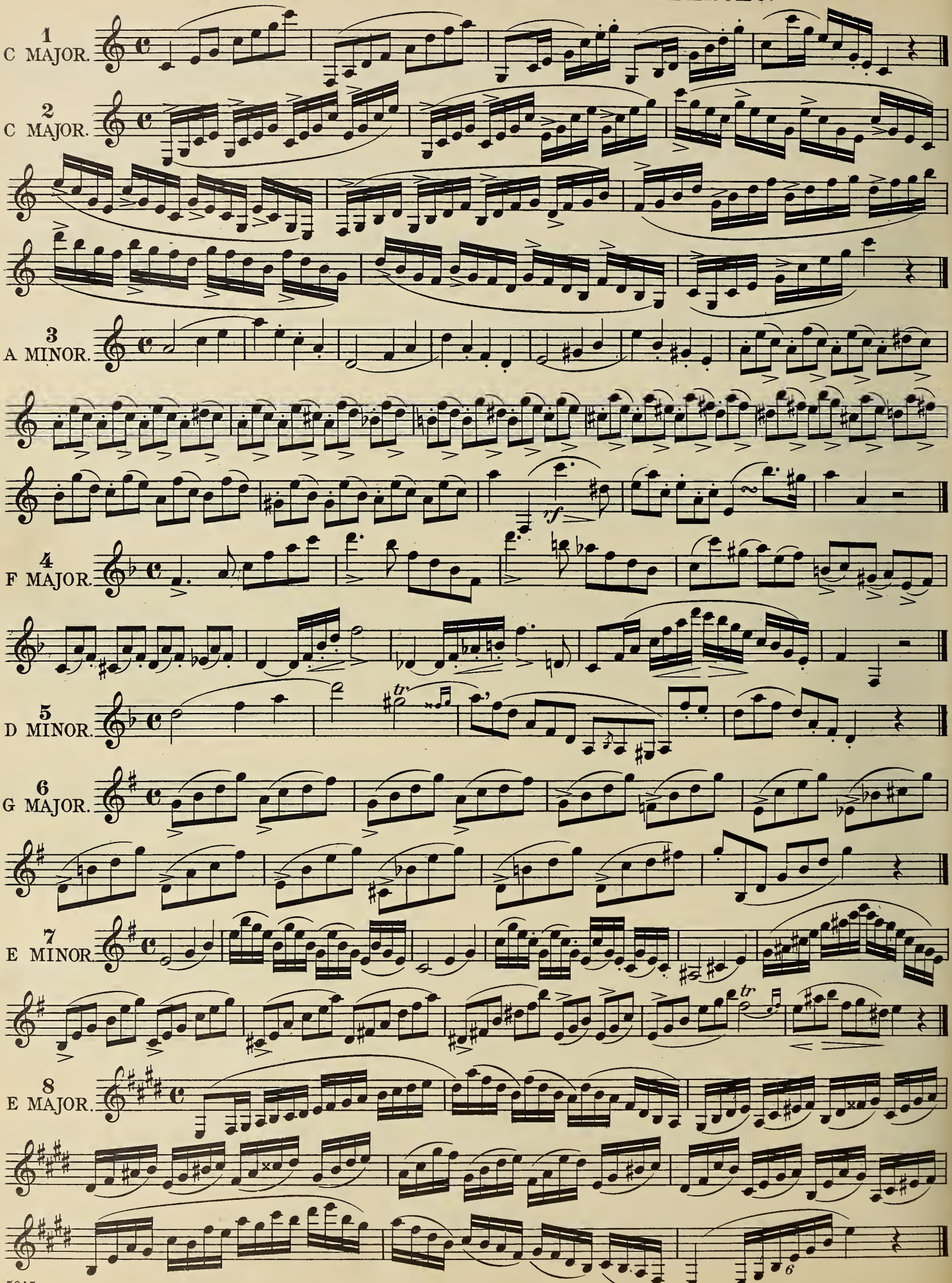



f
f
p
p
f
f
p
p
cresc.
f
f
p


f
p
f
p
f
f
p
p
fp
pp
f
pp
f
pp
f
f
p
p
3
5015


cresc.
D. C.

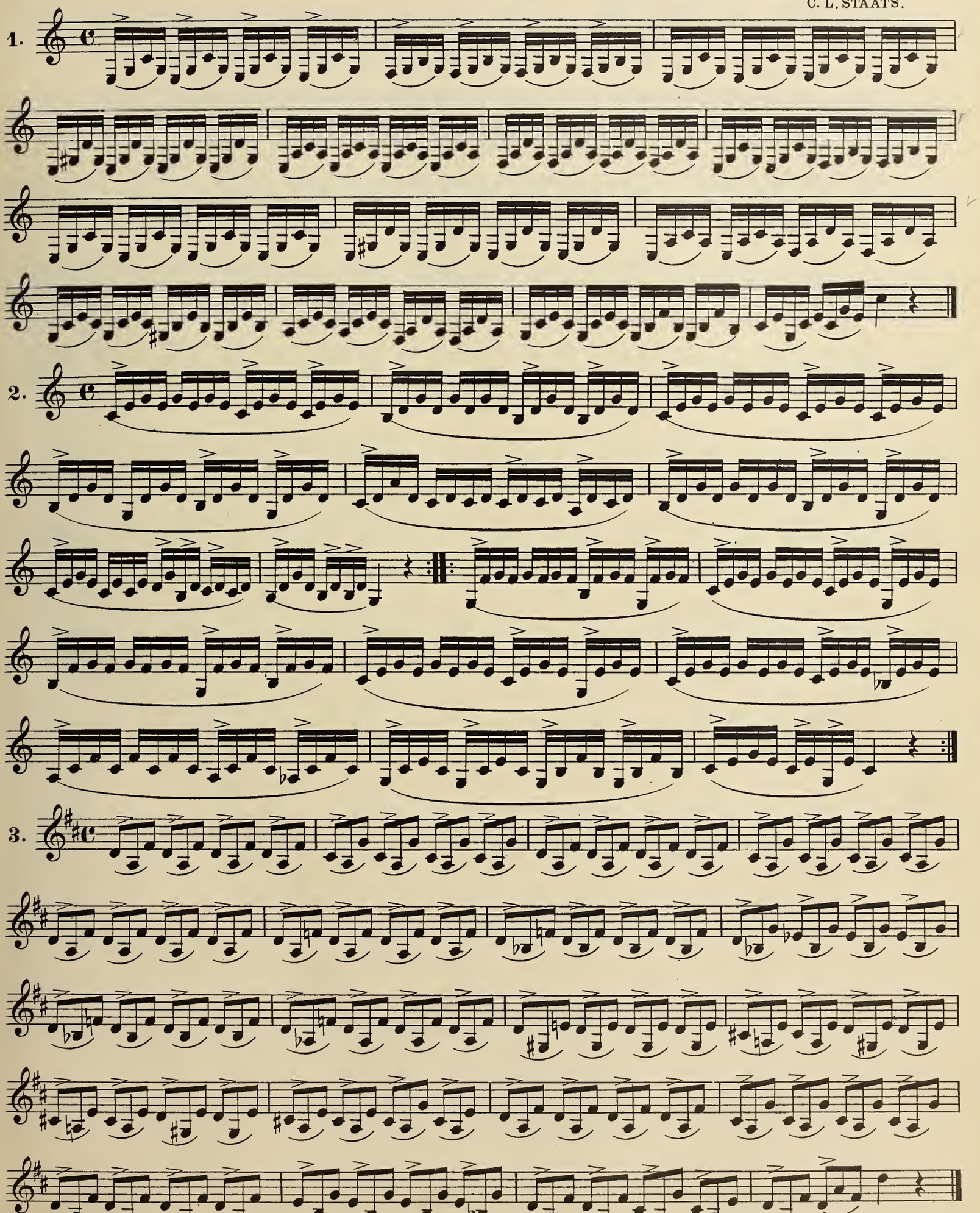
# PRELUDES IN THE FORM OF PERFECT CADENCES.



# 22 EXERCISES ON LOW NOTES *(CHALUMEAU.)*

Accent well the first note of each group.

By H. KLOSÉ.
Edited and revised by
C. L. STAATS.



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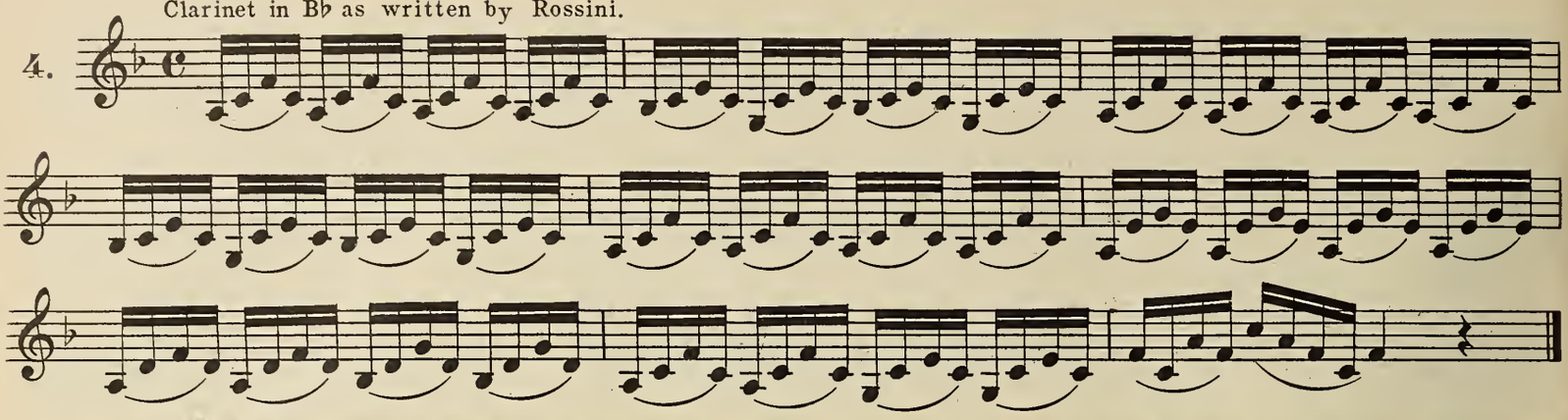
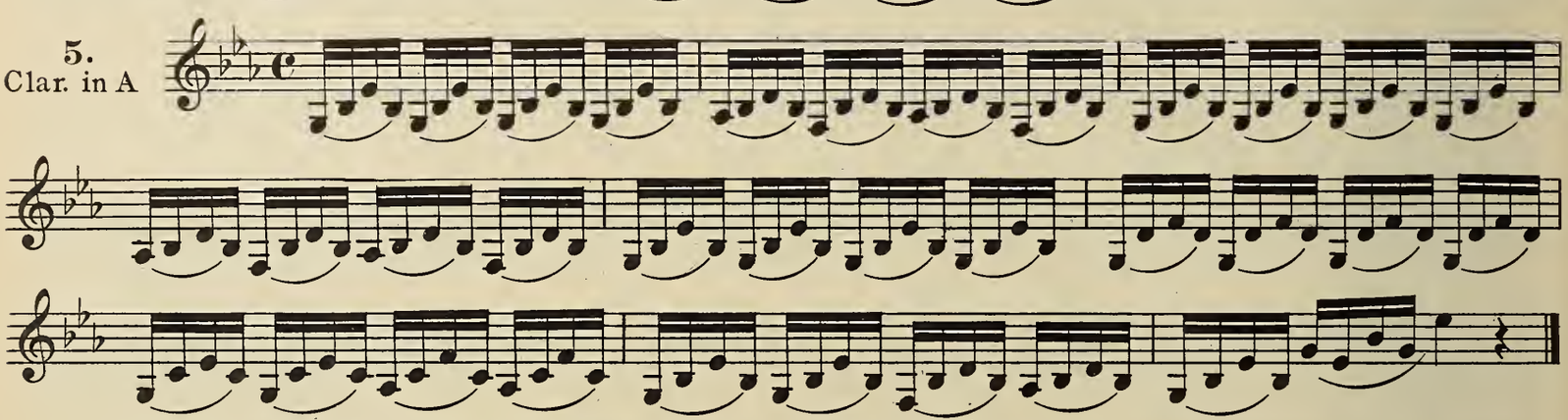
Clarinet accompaniment in La Gazza Ladra with different transpositions to suit the singers.

Clarinet in B♭ as written by Rossini.

4.

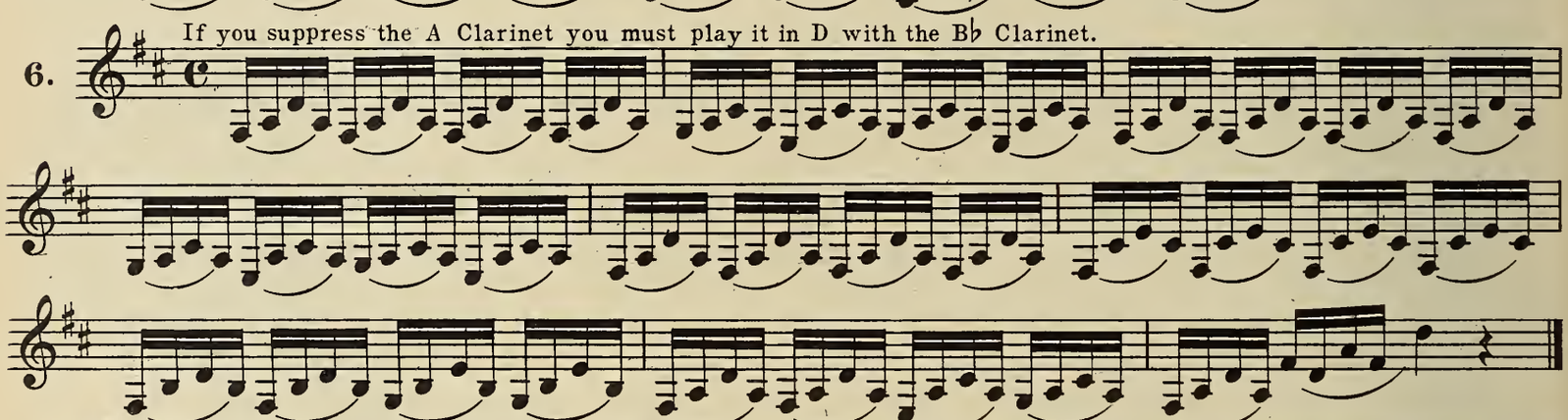


5.
Clar. in A

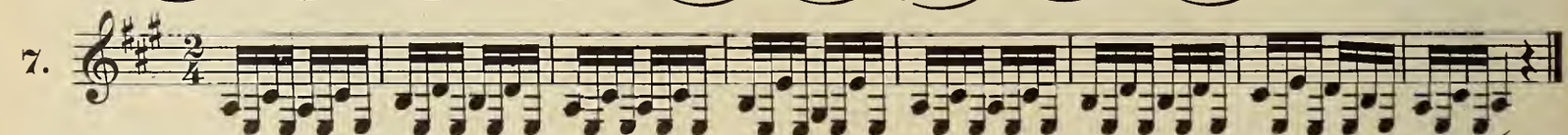


If you suppress the A Clarinet you must play it in D with the B♭ Clarinet.

6.



7.



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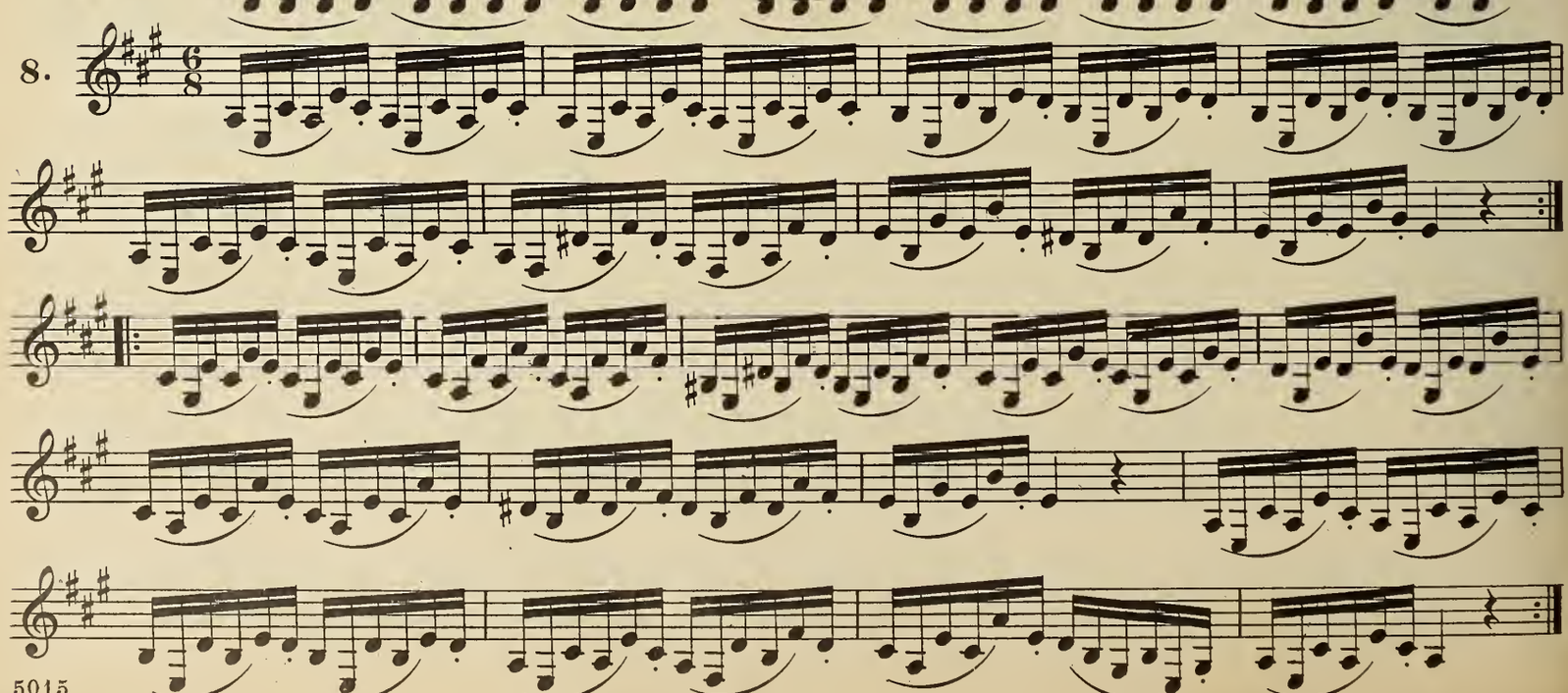
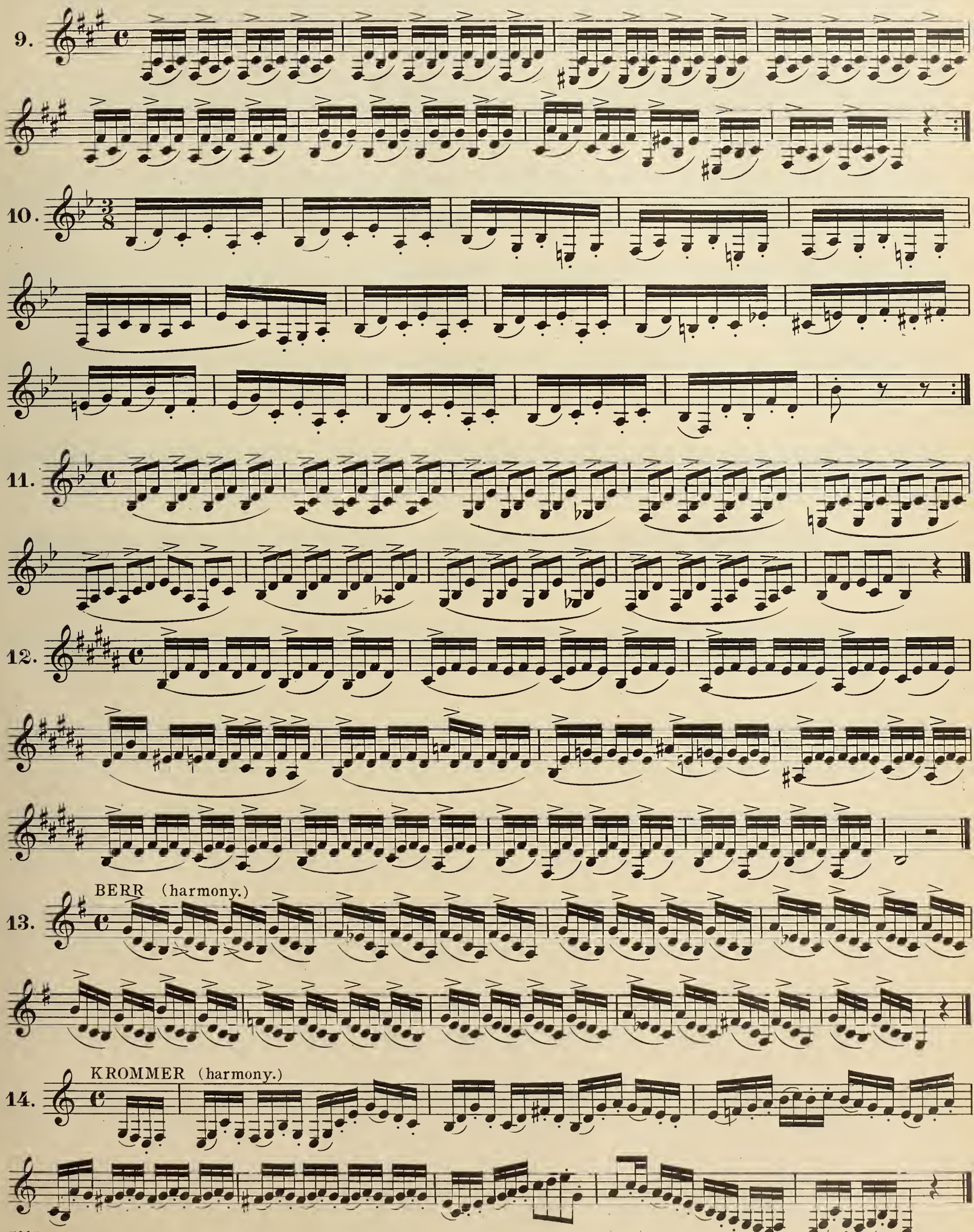


This lesson can be played in F major: you merely use a one flat signature and read the same notes.



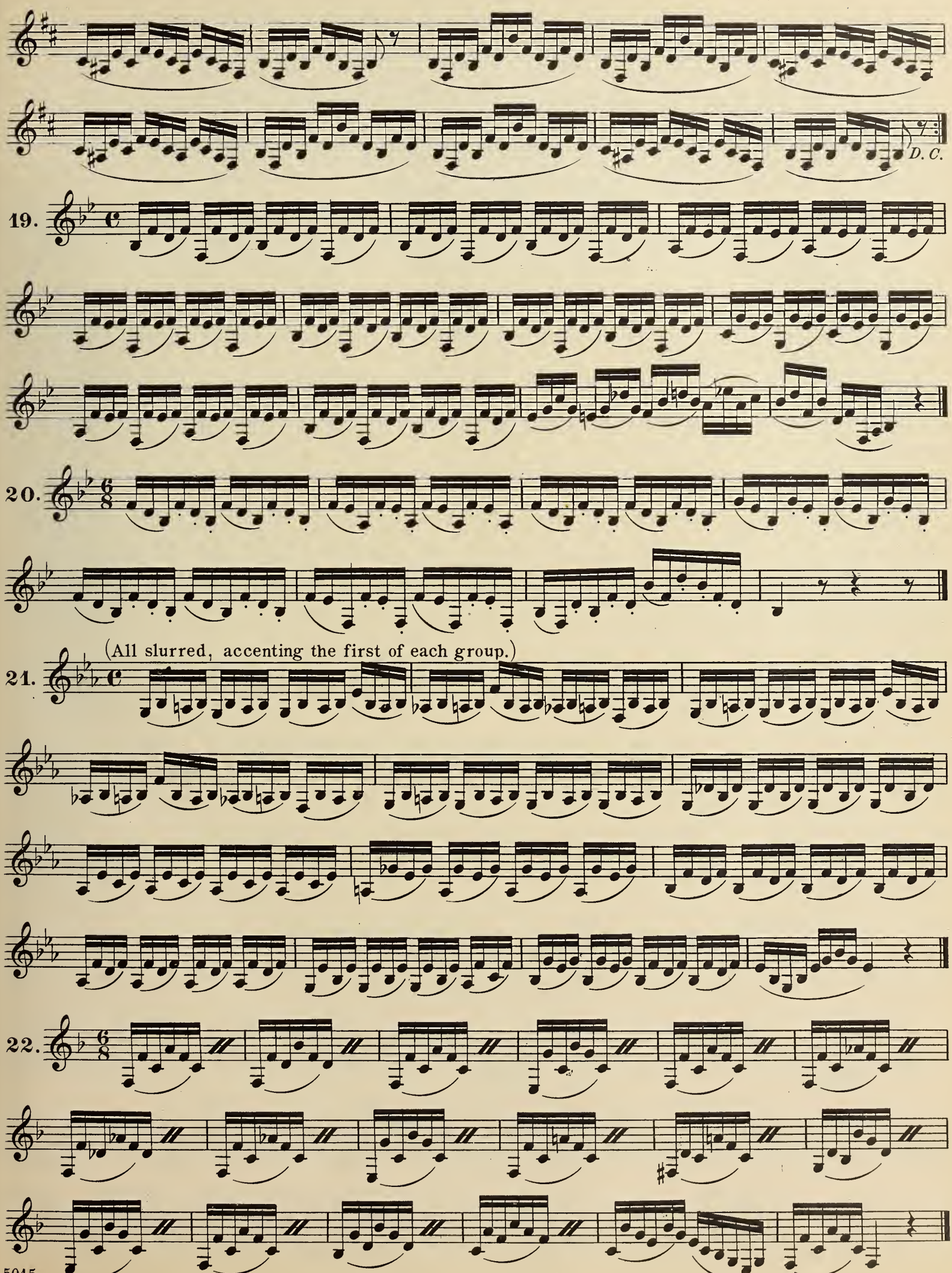
**Vivace.**

15. *p* *Legato.* *f*

16. *dolce legato.*

17.

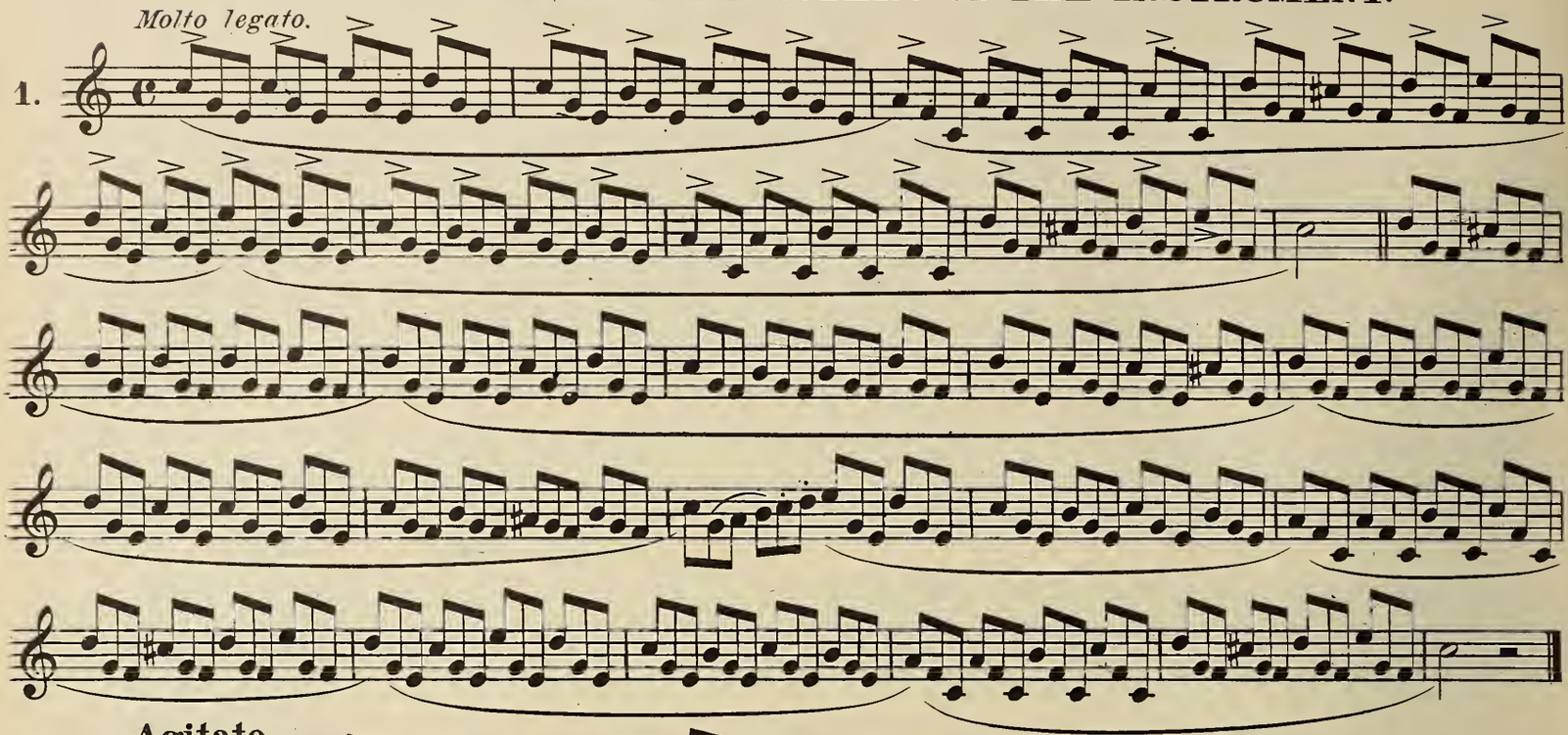
18. *f*


D. C.
19.
20.
(All slurred, accenting the first of each group.)
21.
22.

# 12 STUDIES
## IN THE DIFFERENT REGISTERS OF THE INSTRUMENT.

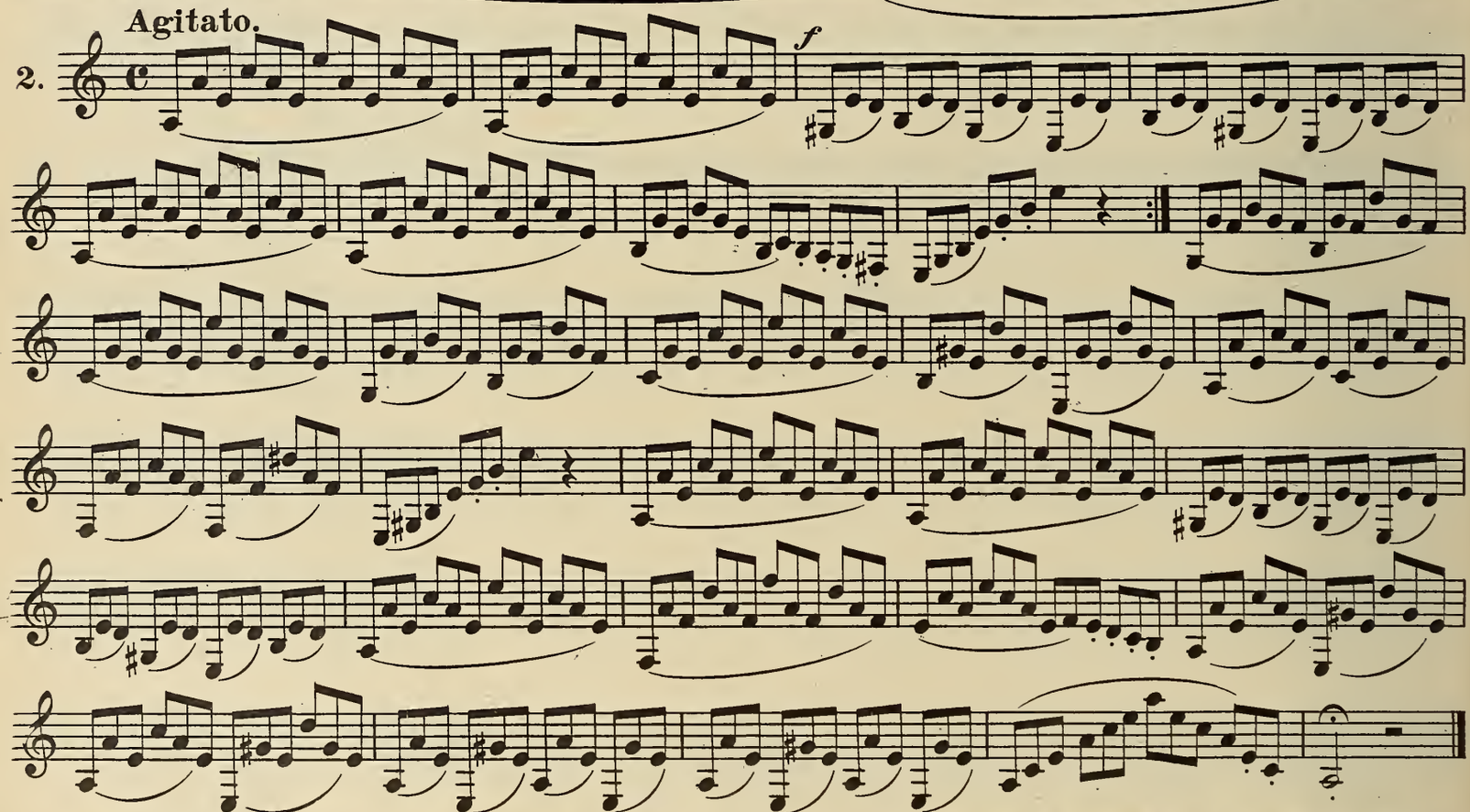
*Molto legato.*

1.



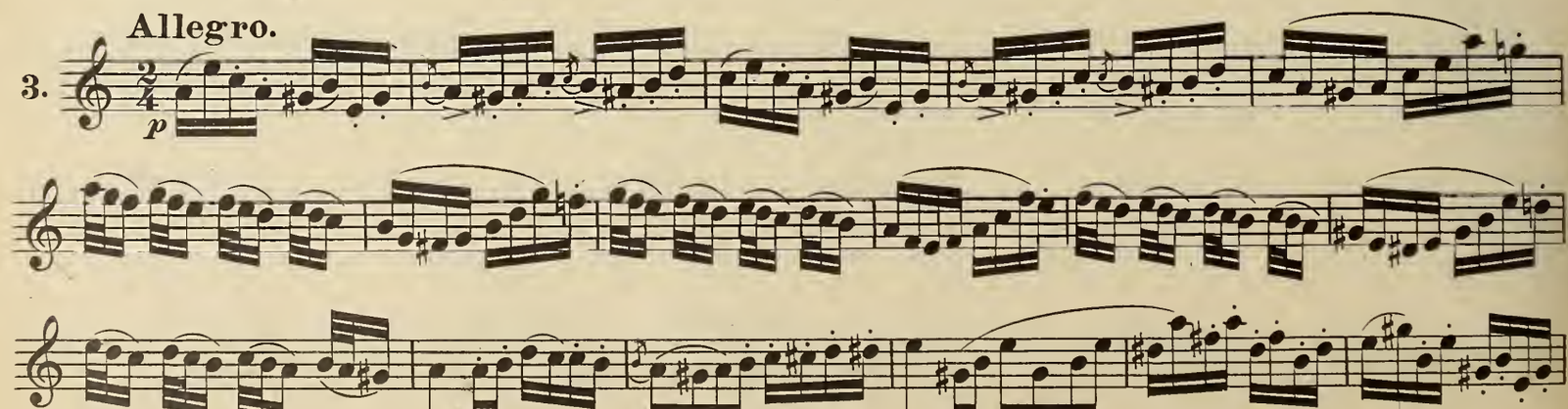
**Agitato.**

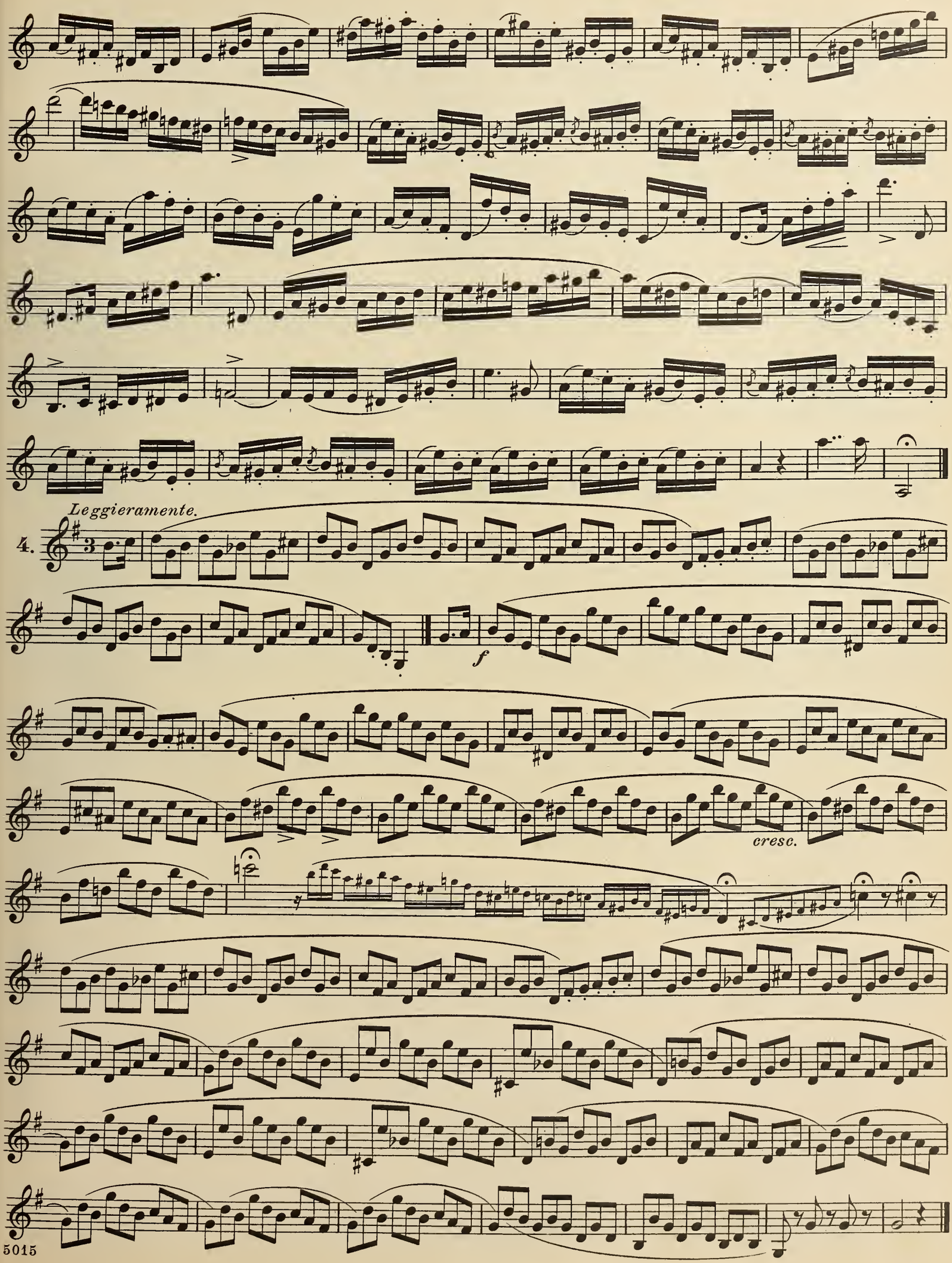
2.




**Allegro.**

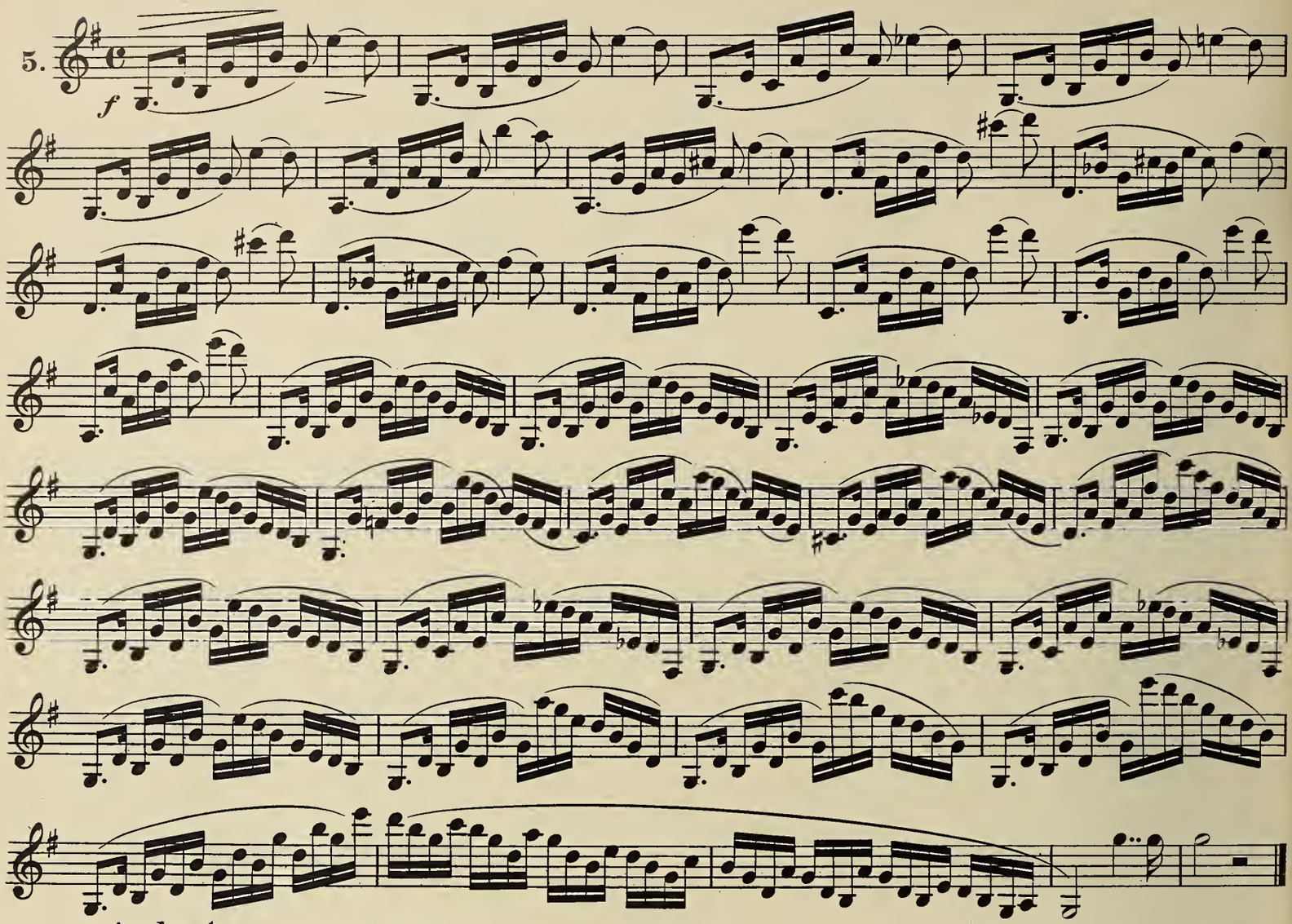
3.




Leggieramente.
4.
f
cresc.

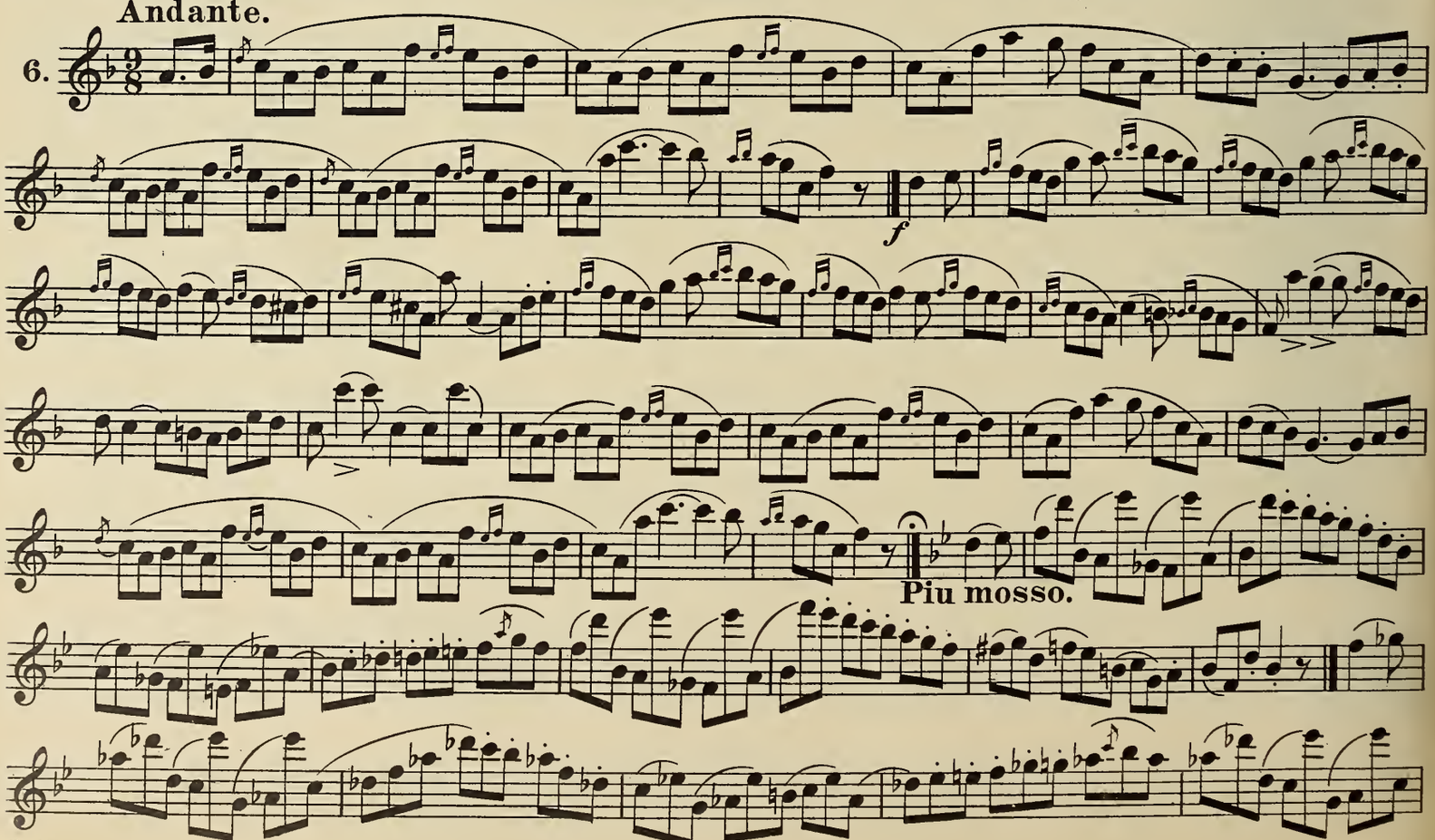
Moderato.

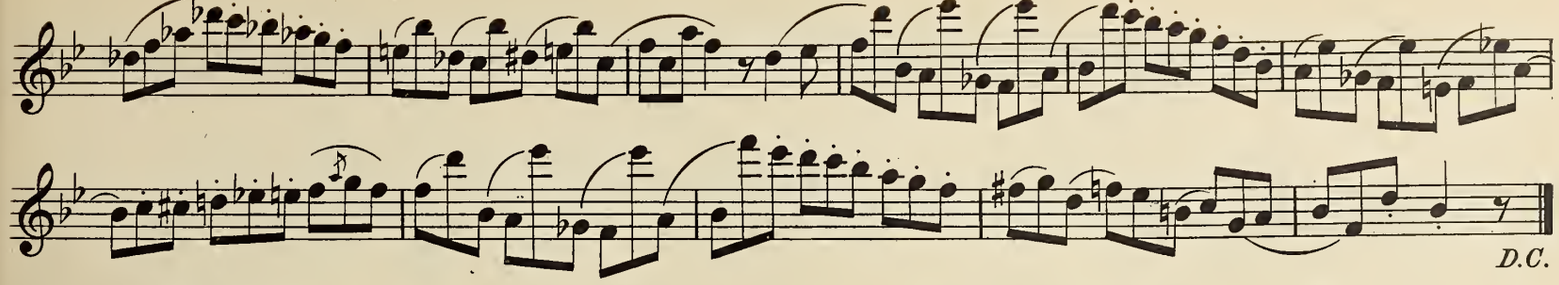
5.



Andante.

6.

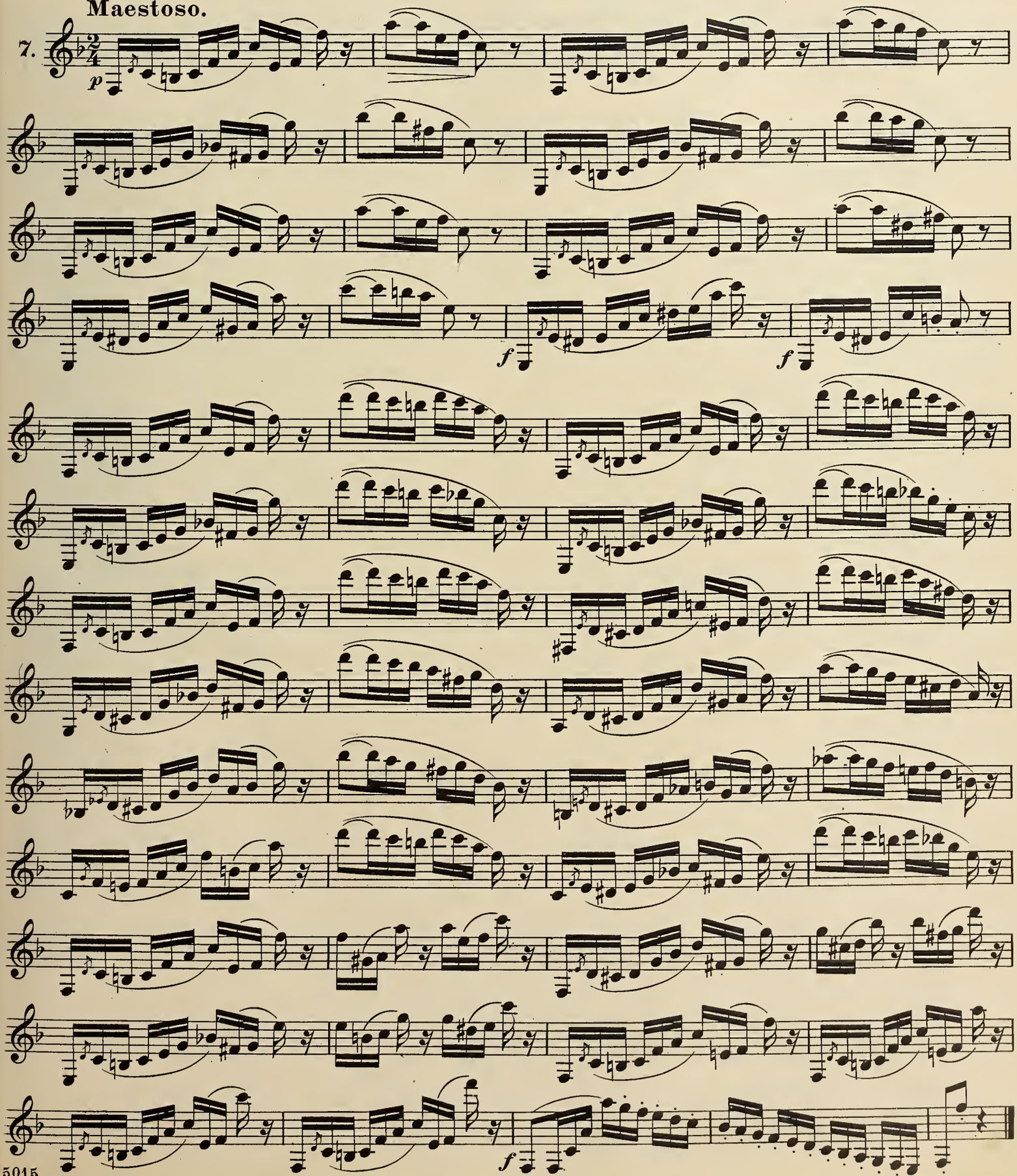




D.C.

**Maestoso.**

7.

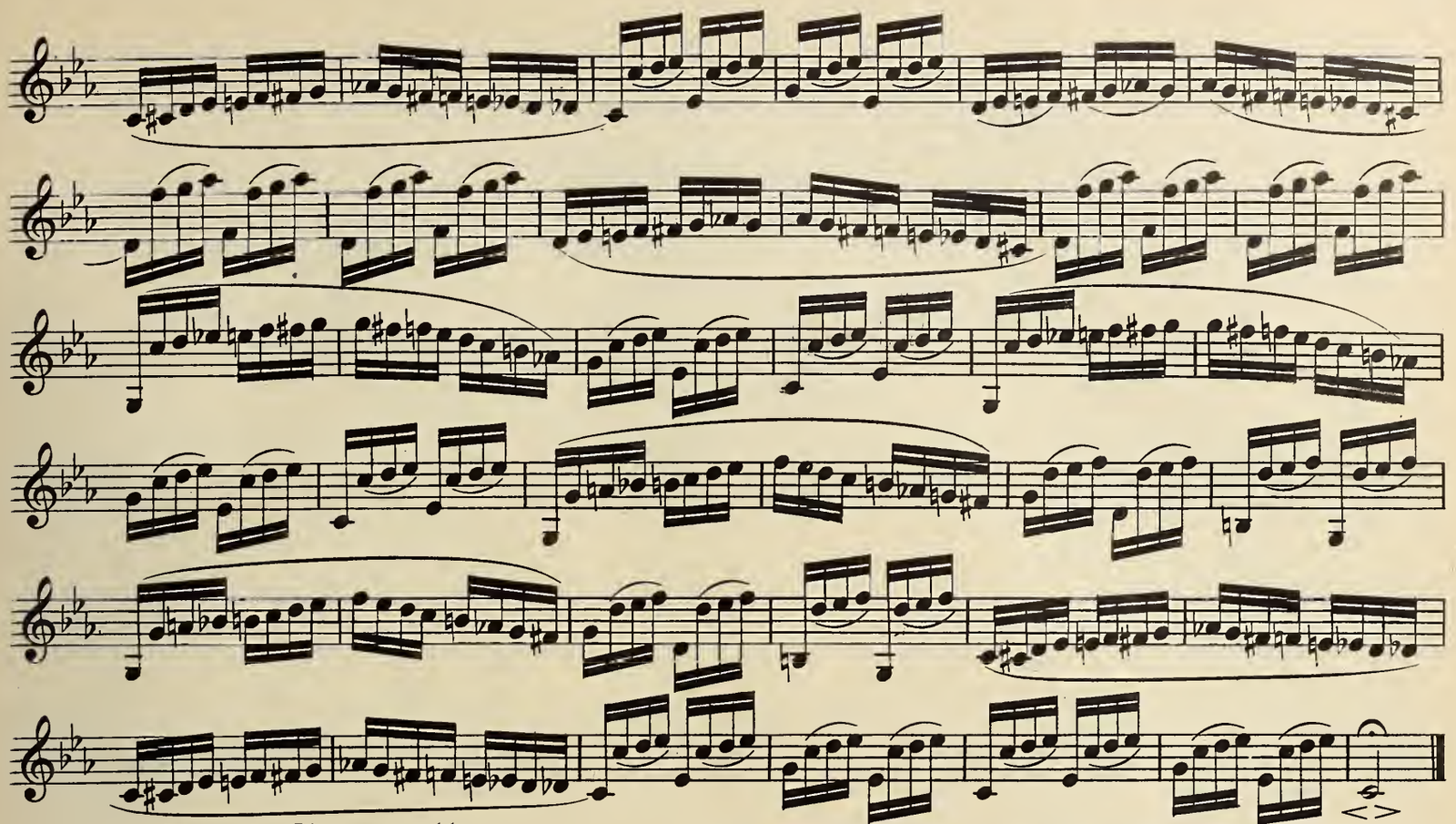


Poco Allegro.

8.

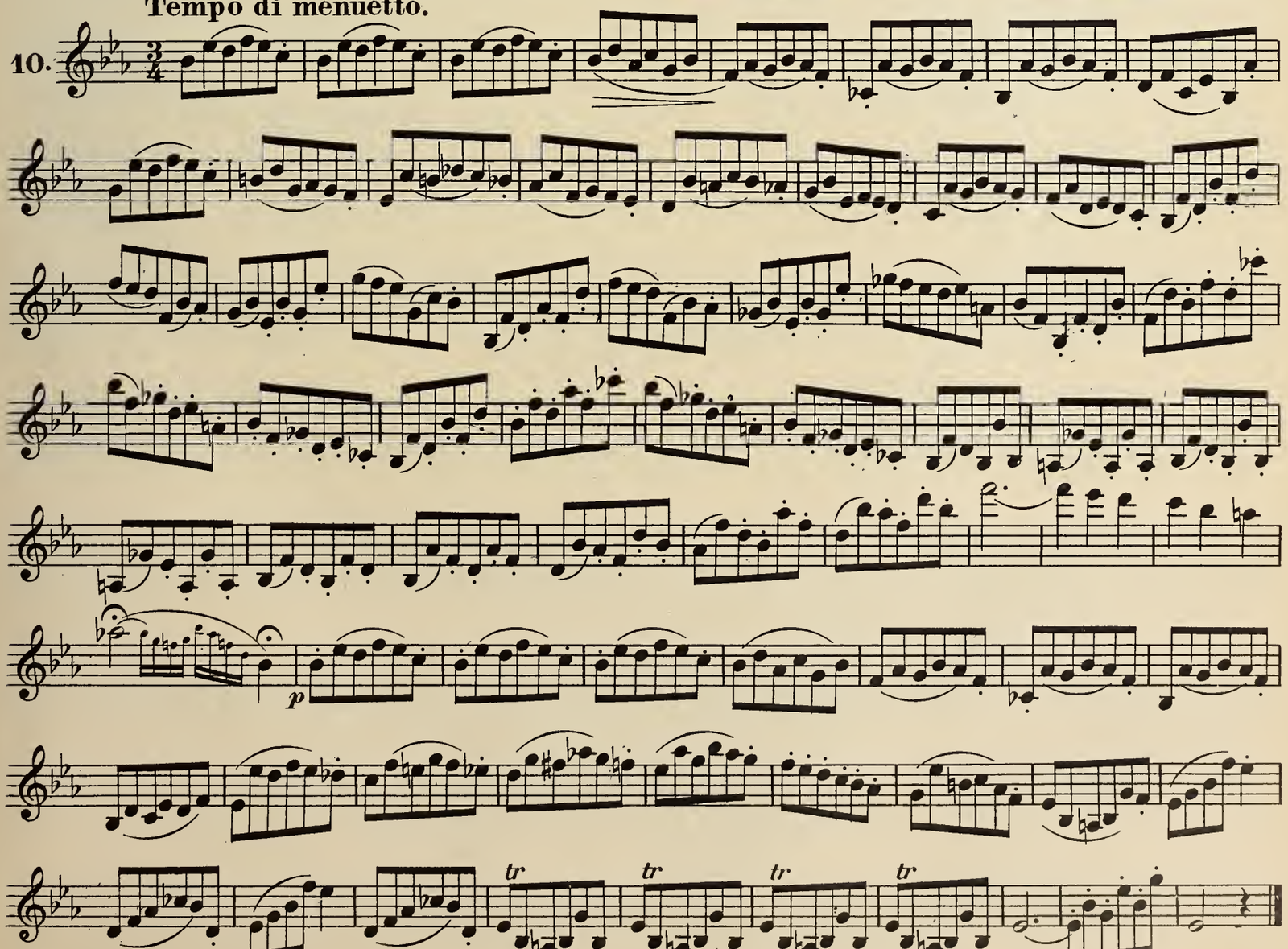
Allegro.

9.



**Tempo di menuetto.**

**10.**



**Allegro moderato.**

11.

*rf*

*f* *p* *f* *p*

**Andantino.**

12.

*p*

*ff*

*p* *rf*

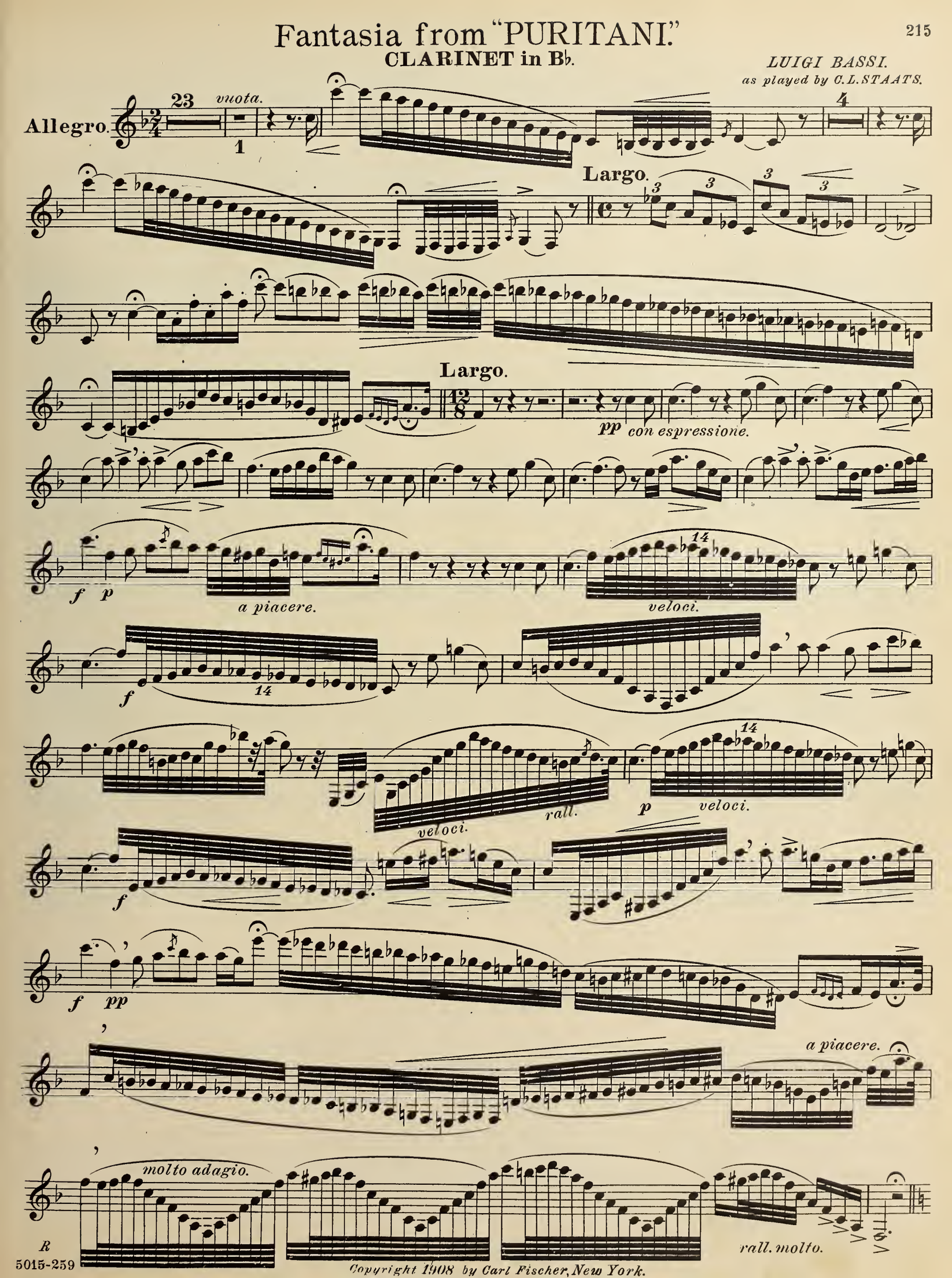
*rall dim.*

*Fine.*

# Fantasia from "PURITANI."

## CLARINET in B♭.

*LUIGI BASSI.*
*as played by C. L. STAATS.*



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# CLARINET in B♭.

Allegretto. 27 *Tutti.* Largo. 3 *Solo.* Allegro moderato. *p*

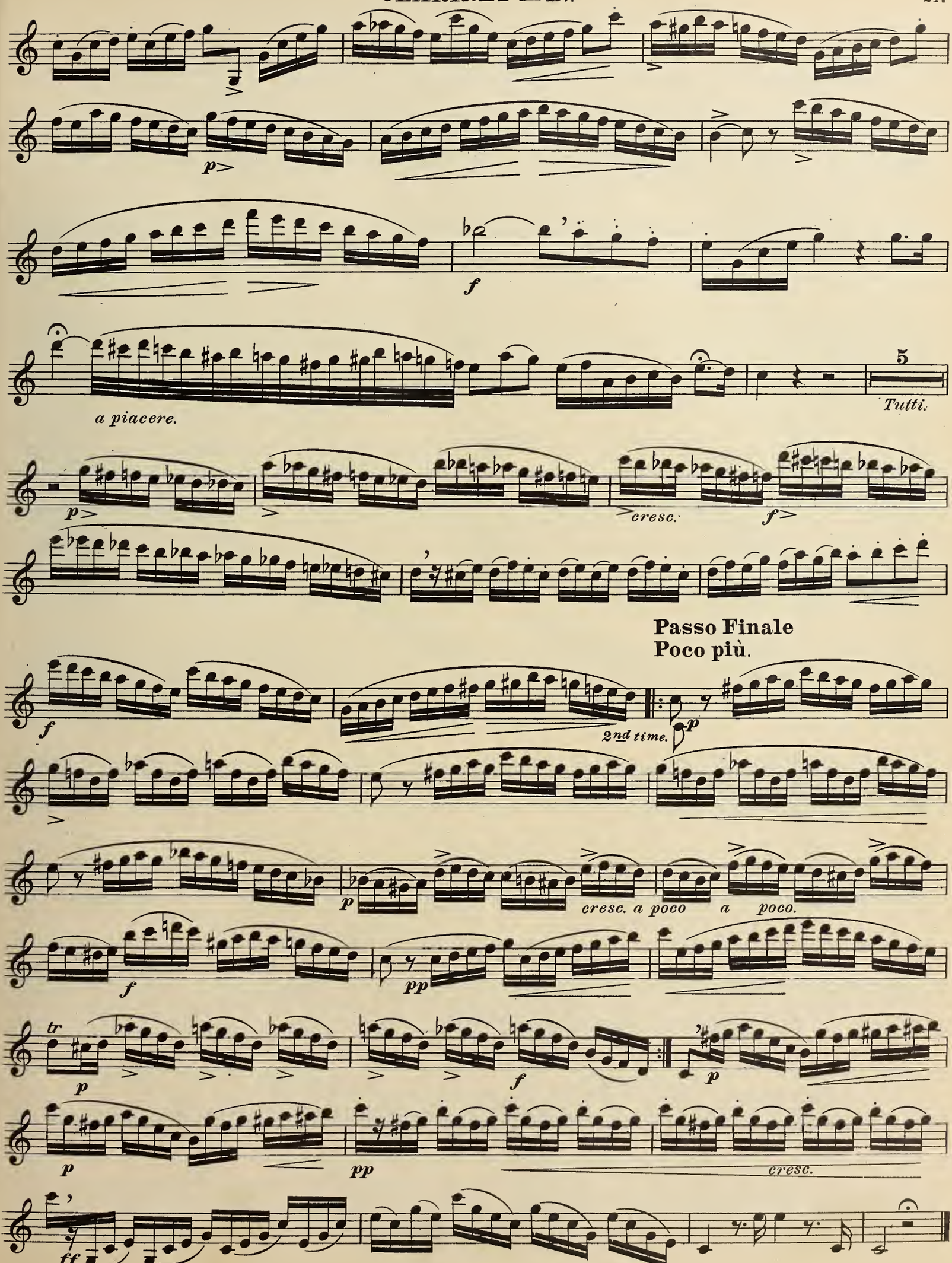
*con anima.* *a piacere.* *p* *p*

*ff*

Più mosso. 19

Tempo I. *Variazone.*

*f* *p* *a piacere.*

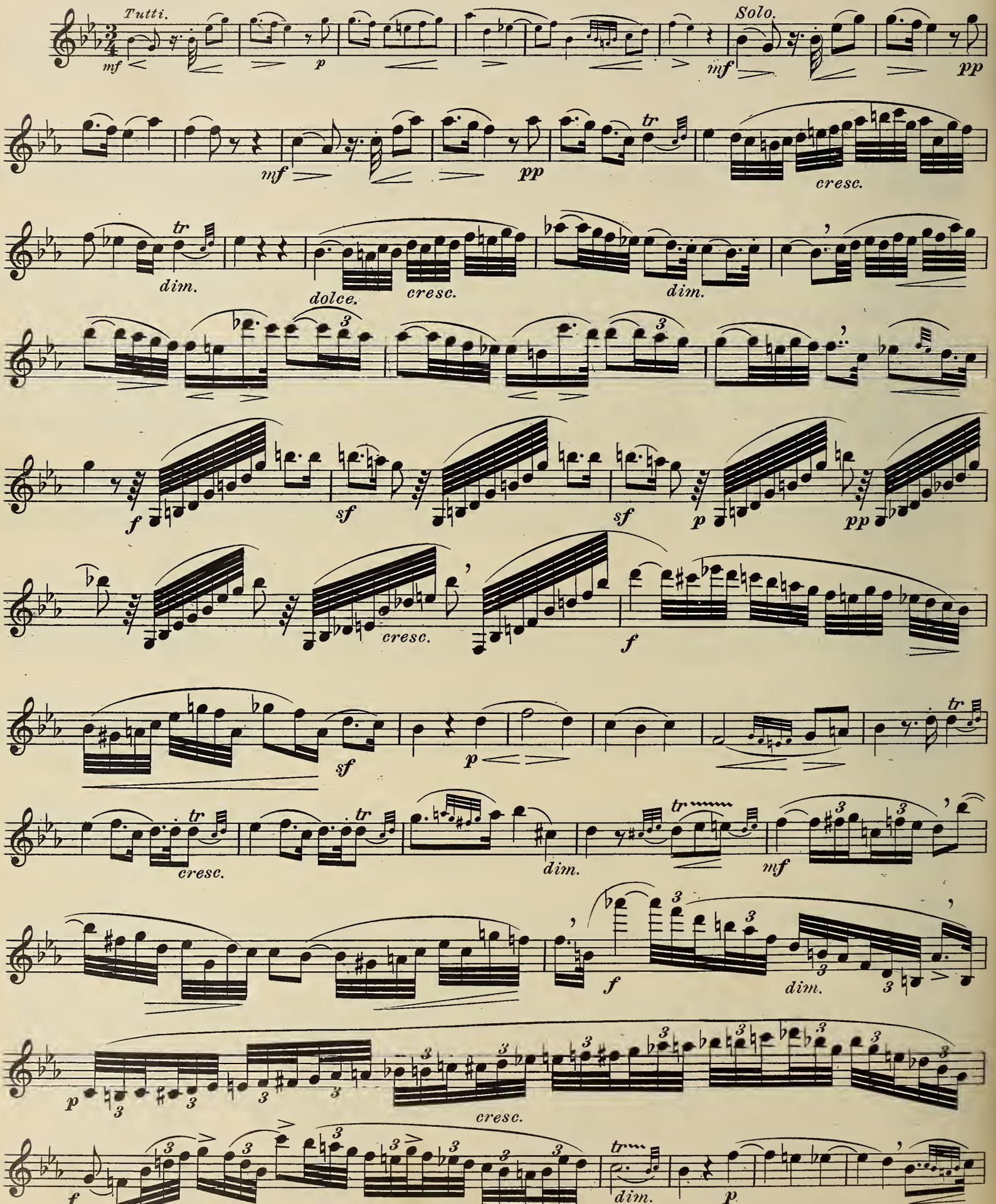

p
f
a piacere.
5
Tutti.
p
cresc.
f
Passo Finale
Poco più.
f
2nd time.
p
cresc. a poco a poco.
pp
tr
ff

# "ADAGIO from 3rd CONCERTO."

## CLARINET in B♭.

**Adagio.** (M.M. ♪=76.)

*LOUIS SPOHR.*



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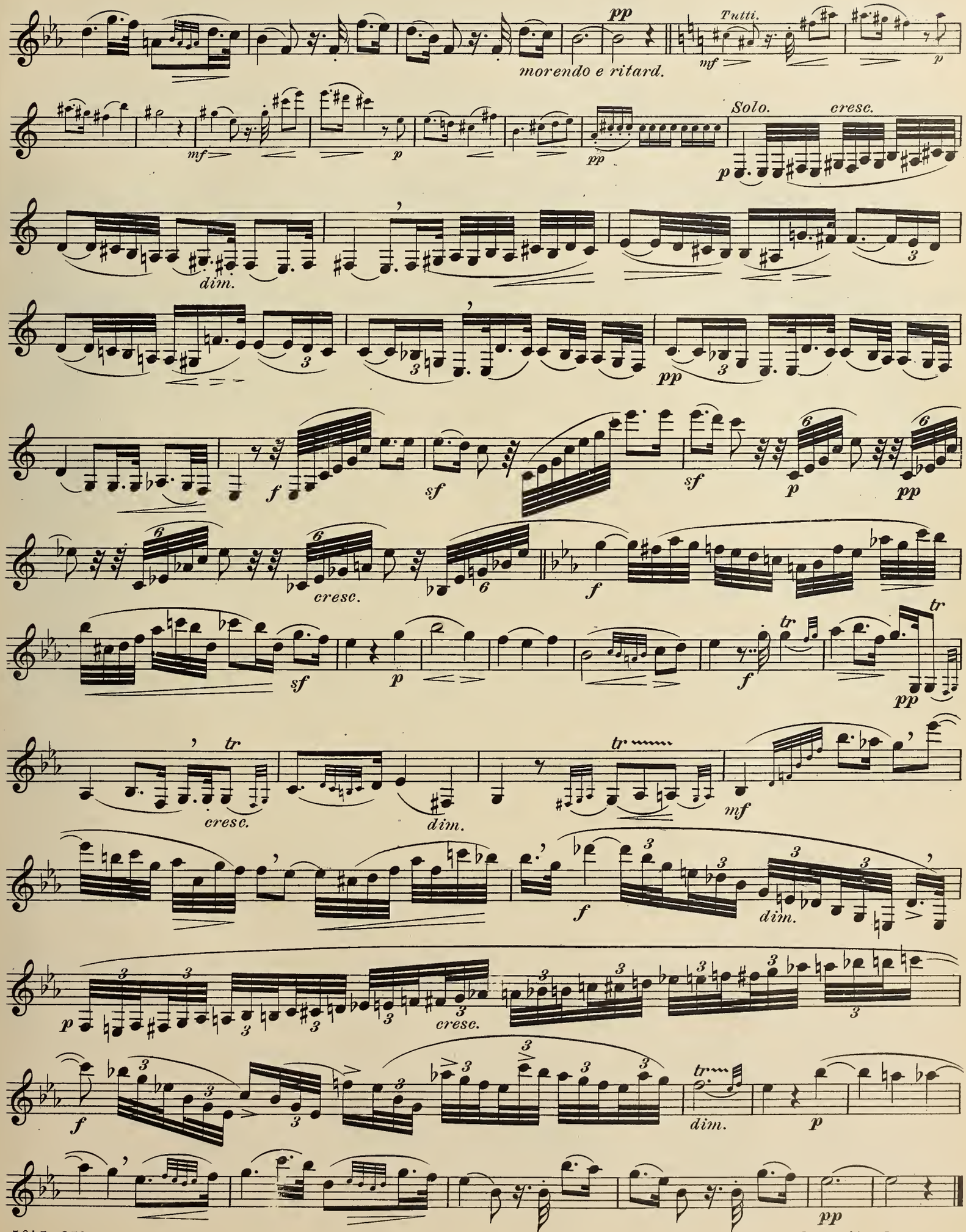

pp
morendo e ritard.
Tutti.
mf
p
Solo.
cresc.
dim.
f
sf
tr
mf
dim.
cresc.
pp
morendo e ritard.

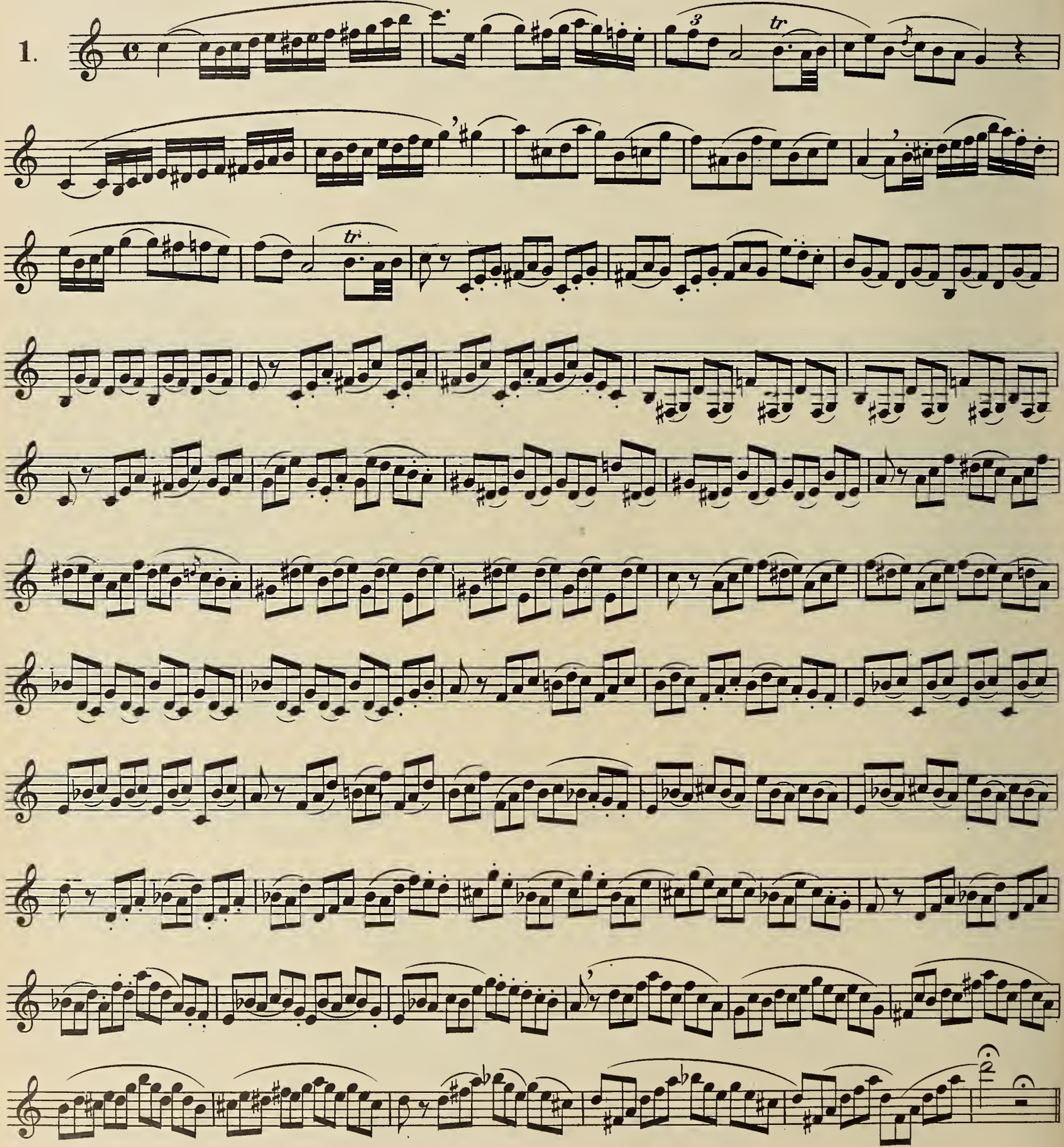
# CHARACTERISTIC STUDIES.

By H. KLOSÉ.

Edited and revised by
C. L. STAATS.

**Allegro.** (M. M. ♩=126.)

1.





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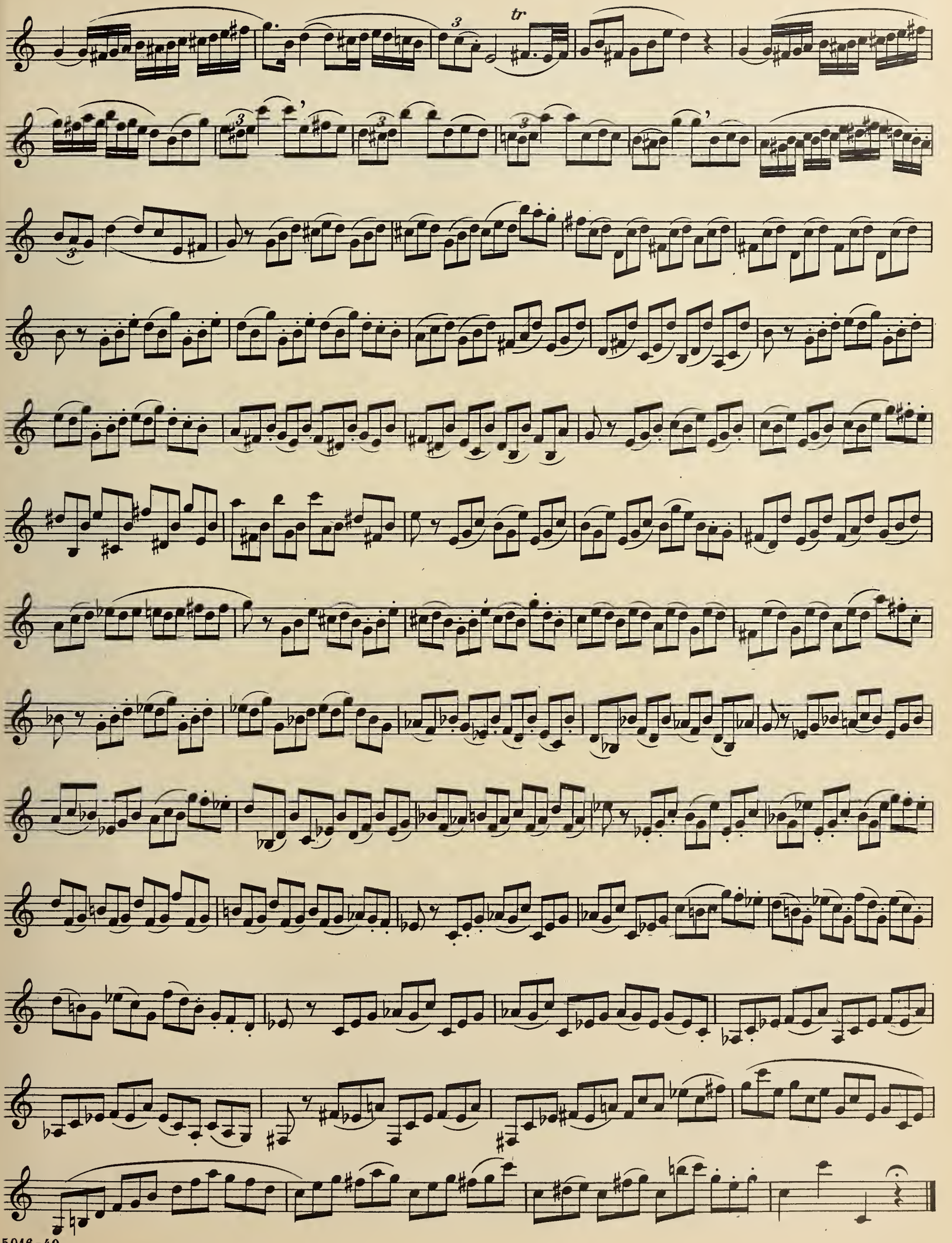
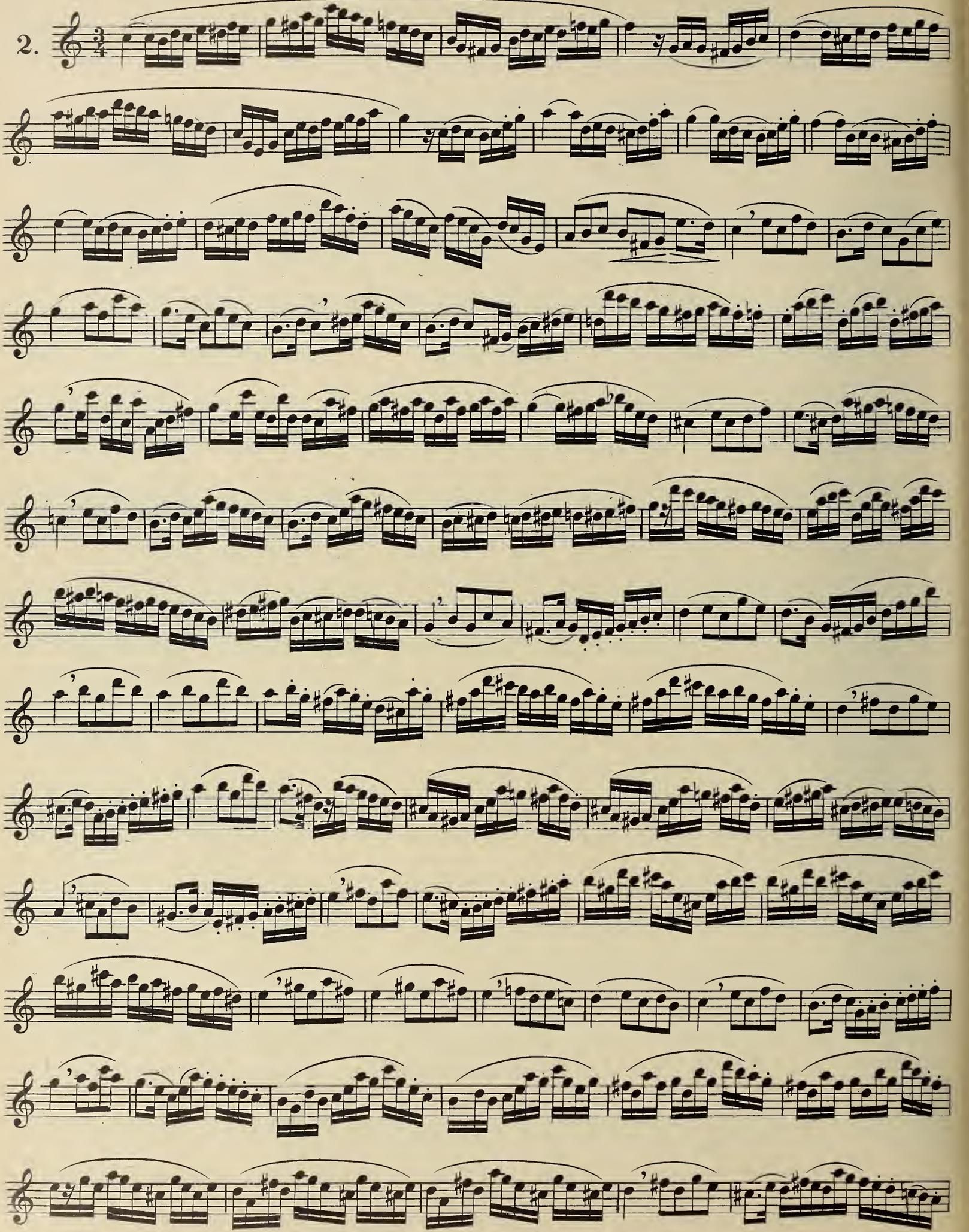
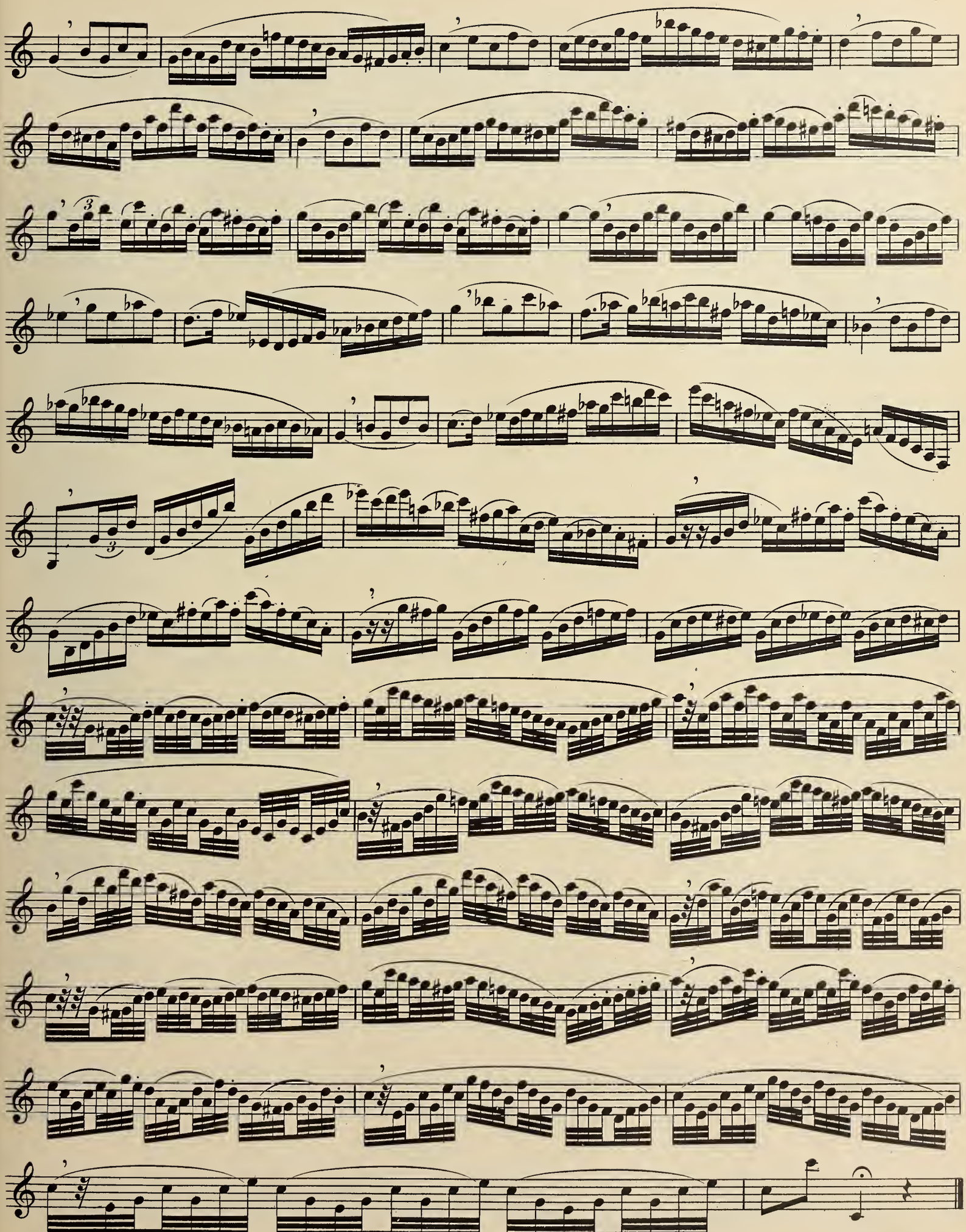


**Allo non troppo.** (M. M. ♩=92)

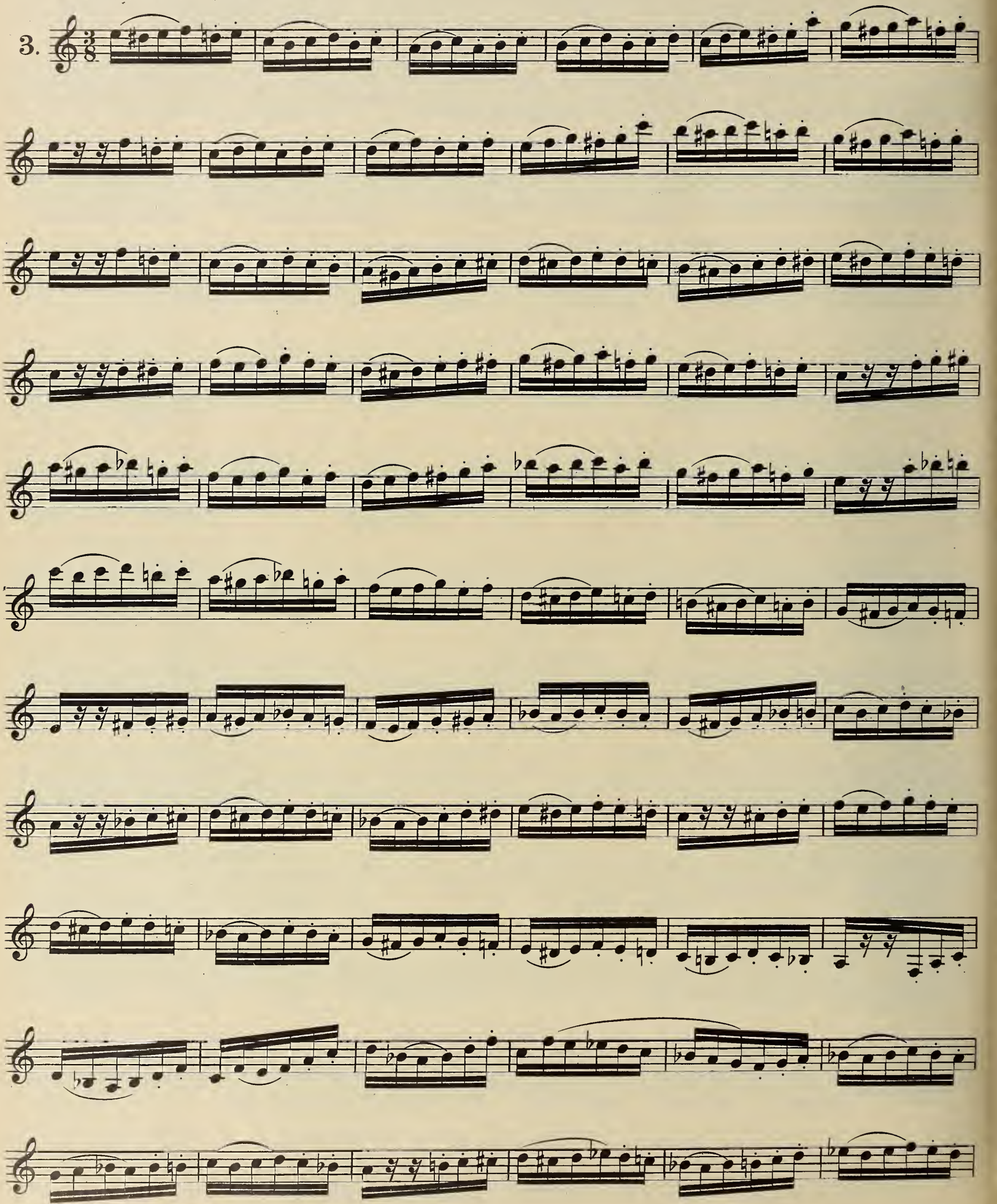
2.

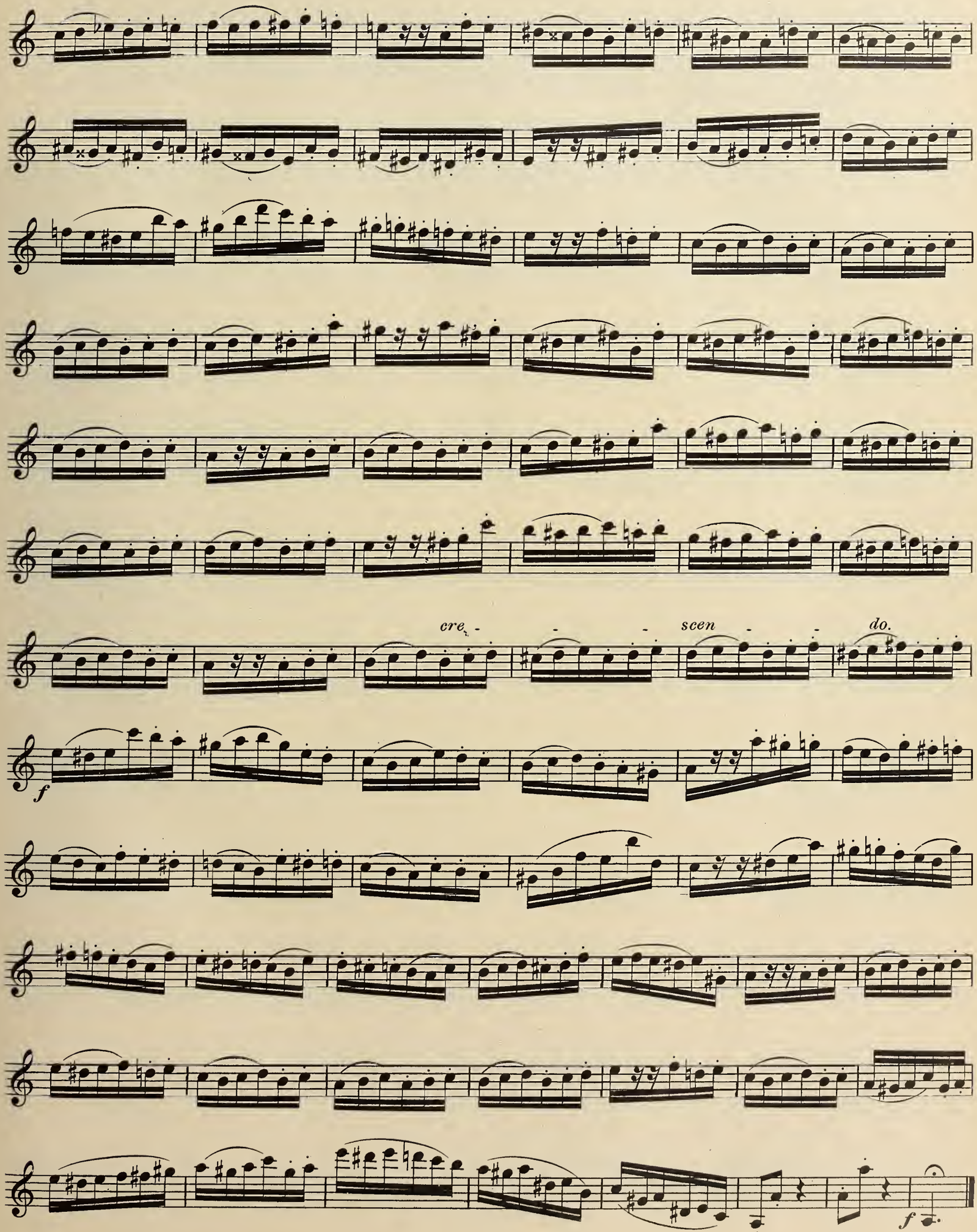




**Allº vivo.** (M.M. ♩. = 84)

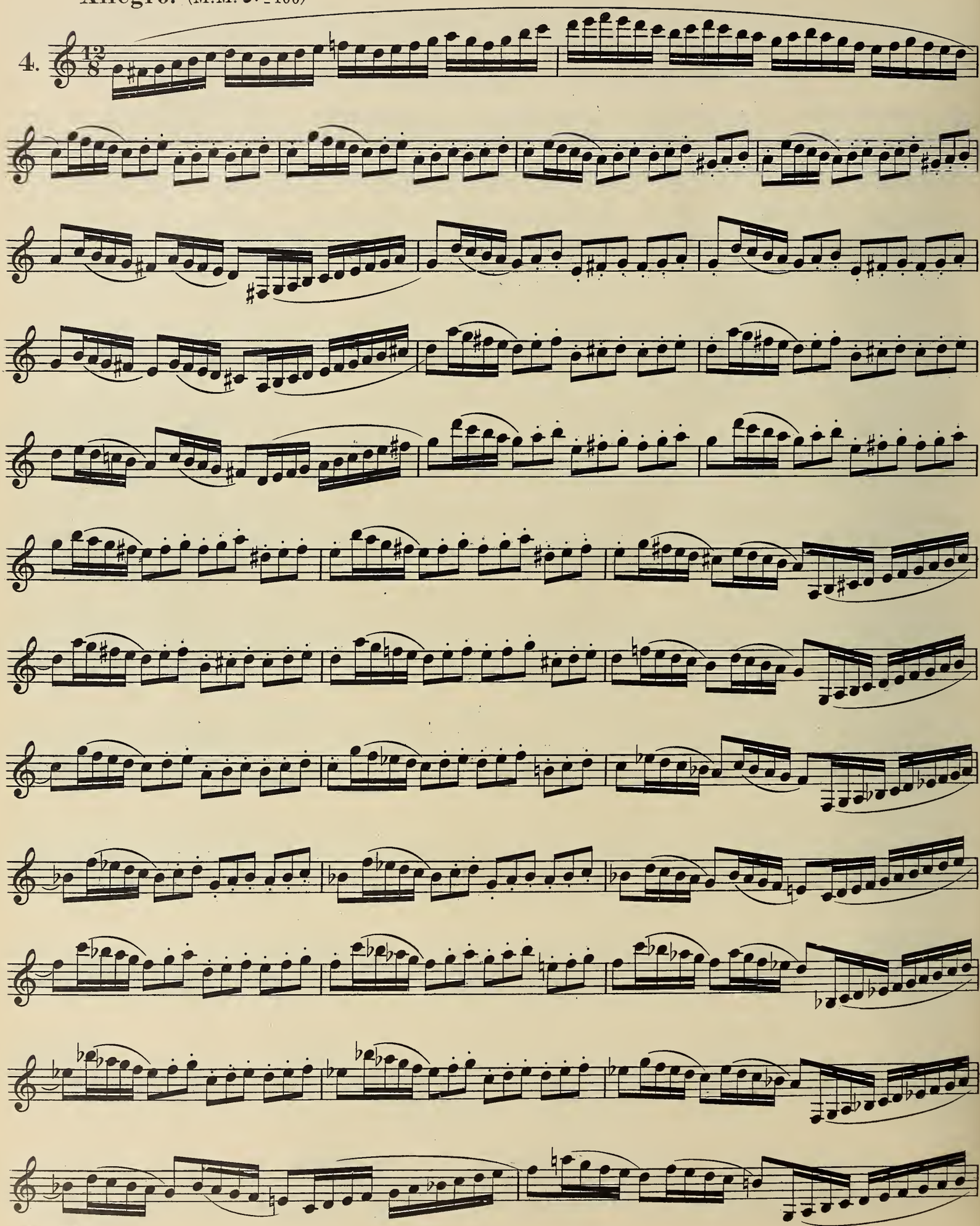
3.

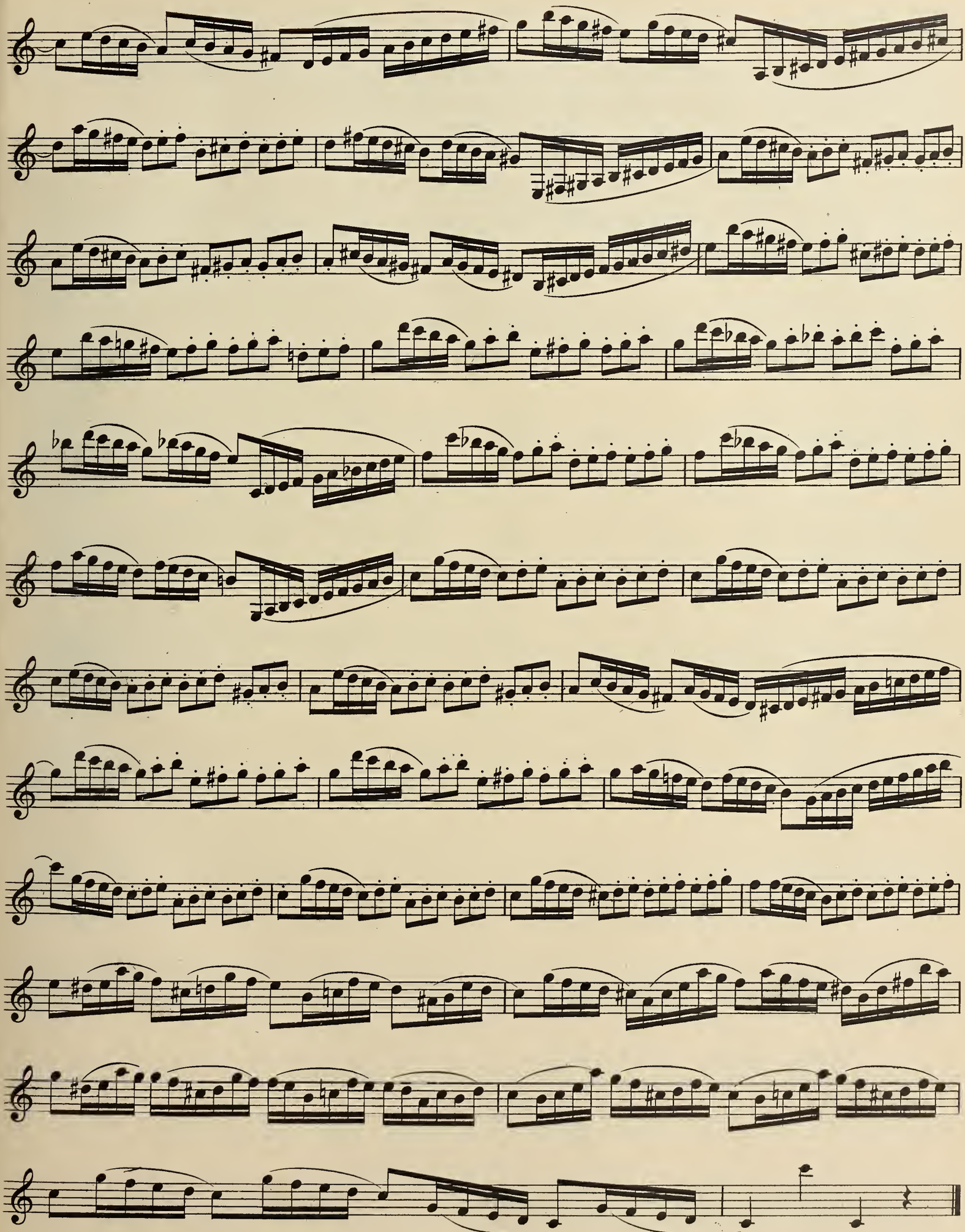



cre - - - - scen - - - do.
f
f

**Allegro.** (M.M. ♩. = 100)

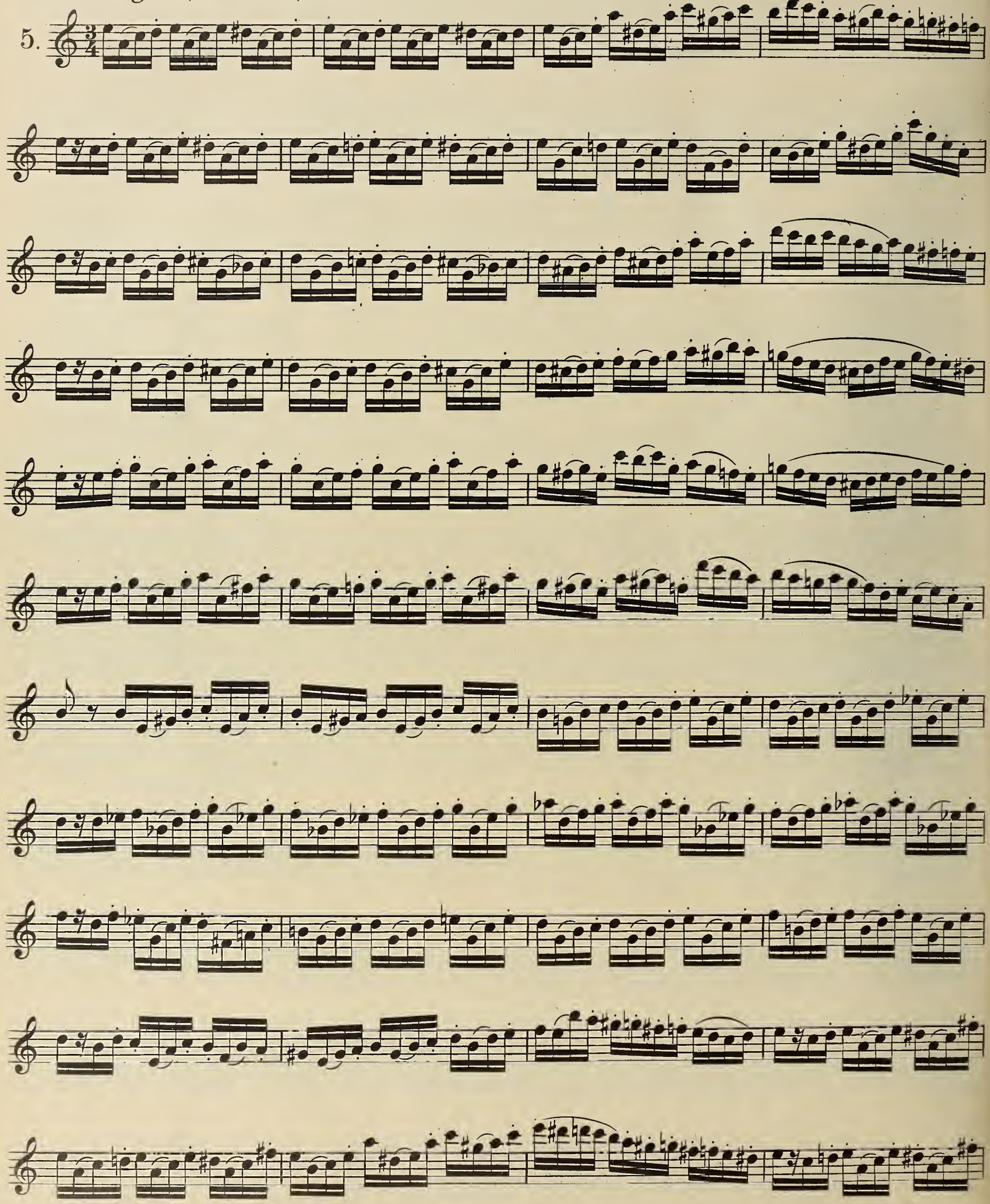
4.

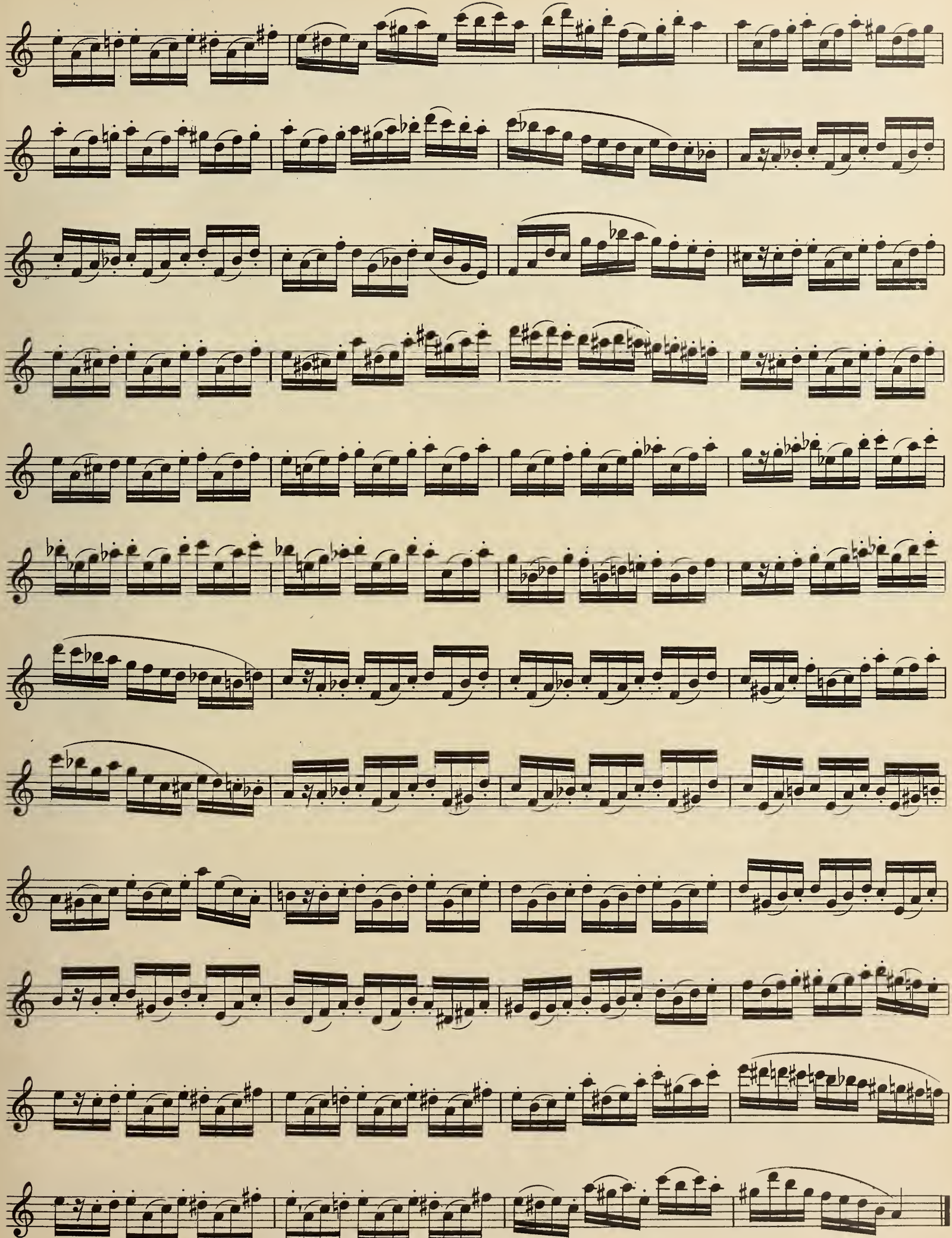




**Allegro.** (M.M. ♩ = 116)

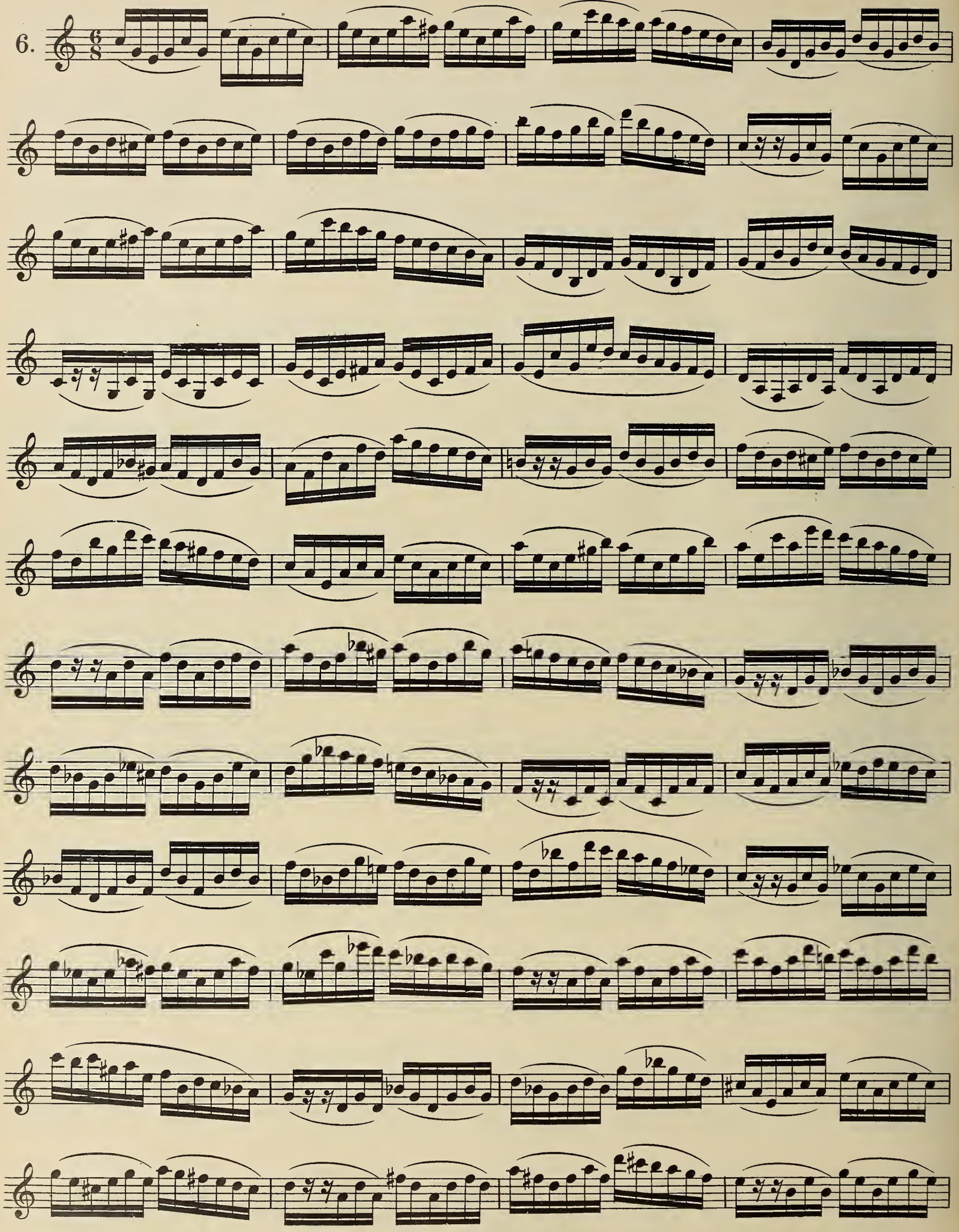
5.

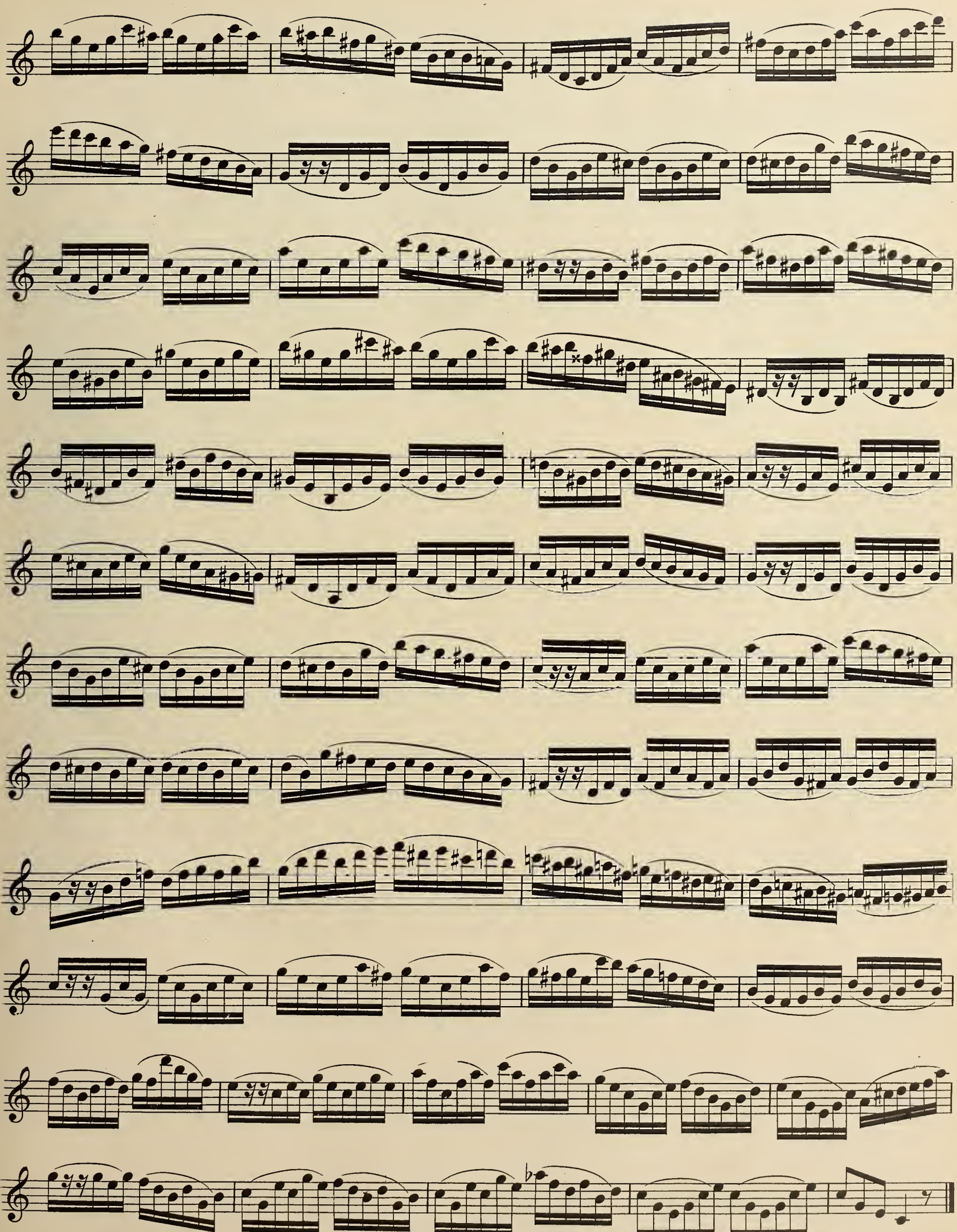




**Allegro moderato.** (M. M. ♩.= 88)

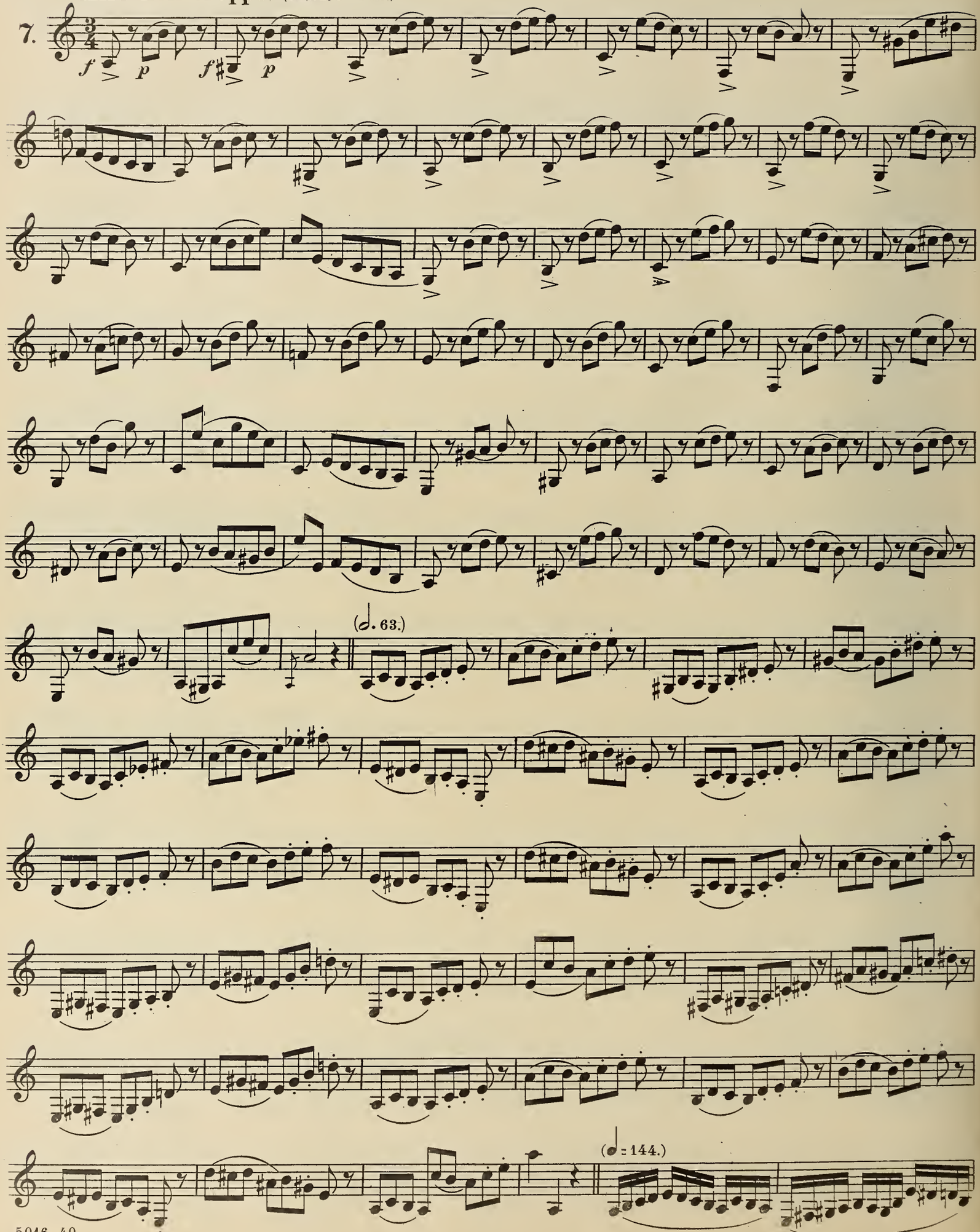
6.

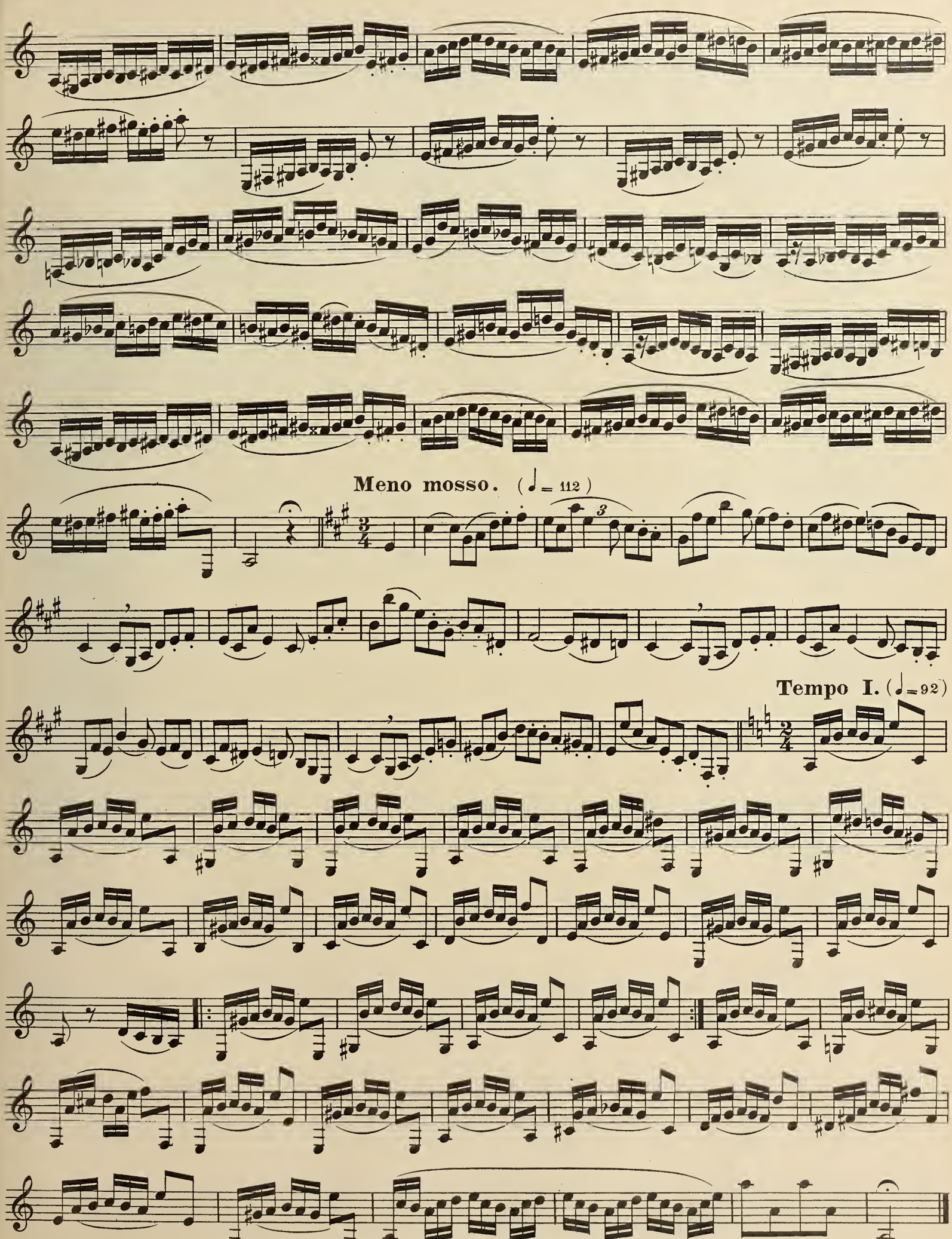




**Allº non troppo.** (M.M. ♩. = 72.)

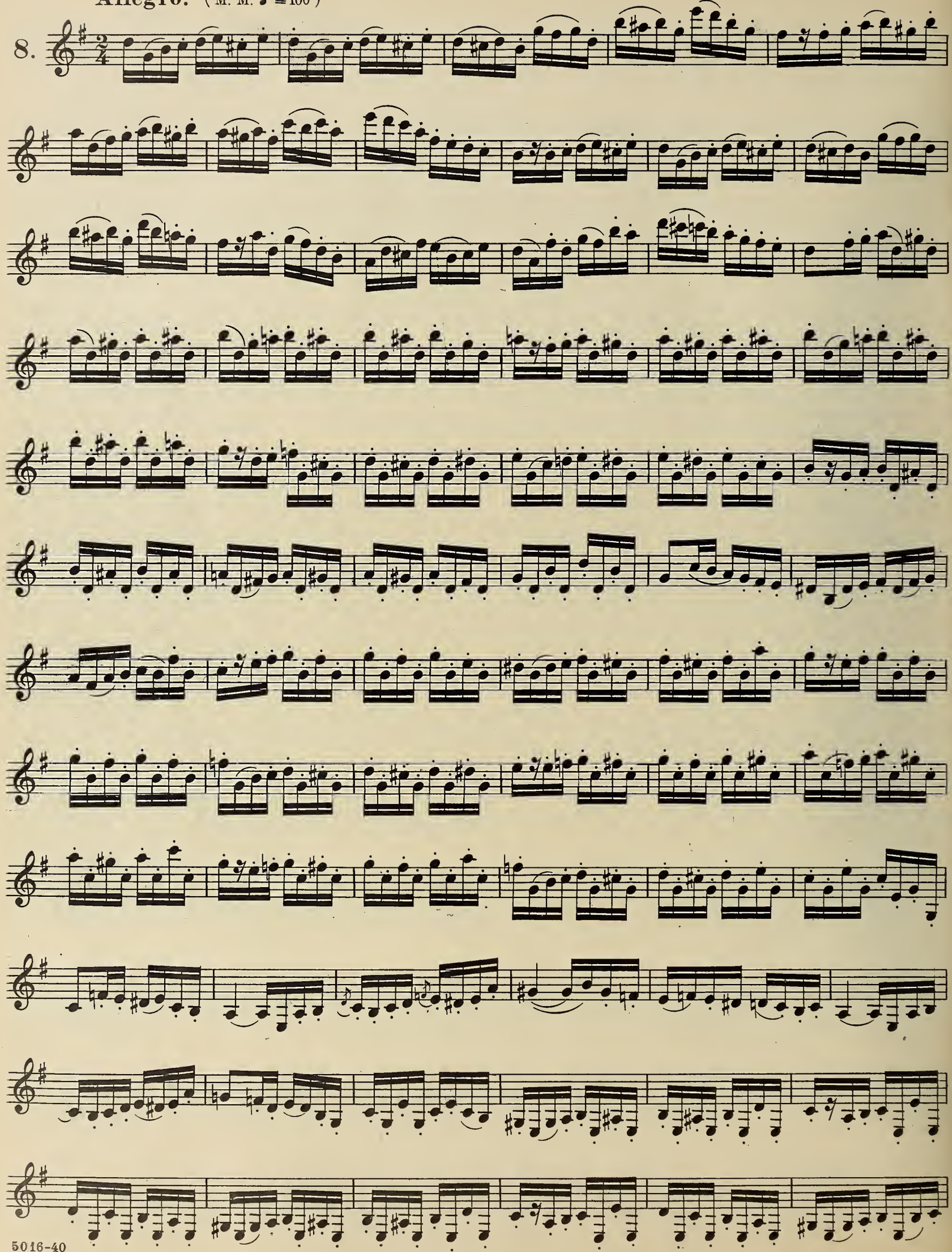
7.

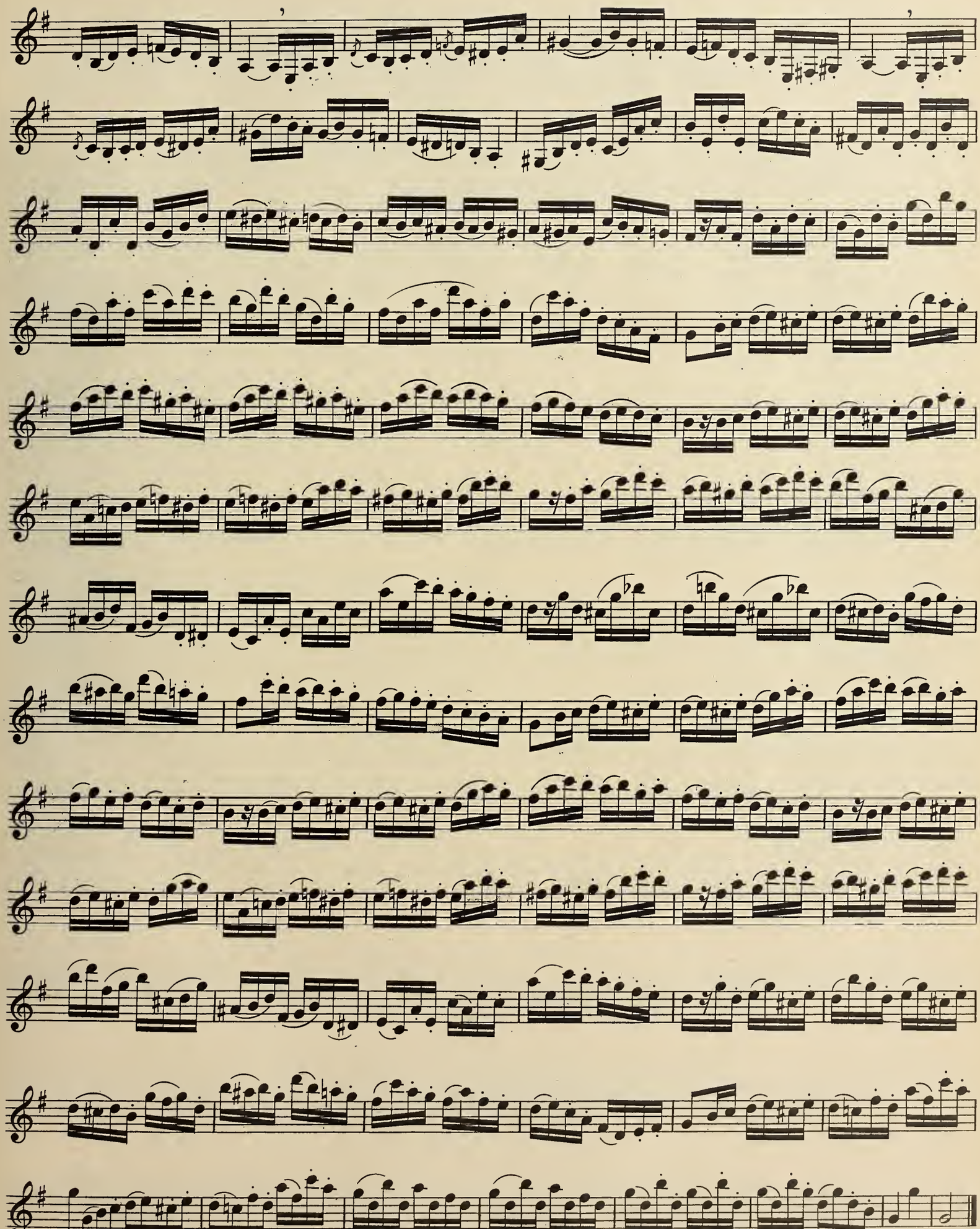



Meno mosso. (♩= 112)
Tempo I. (♩=92)

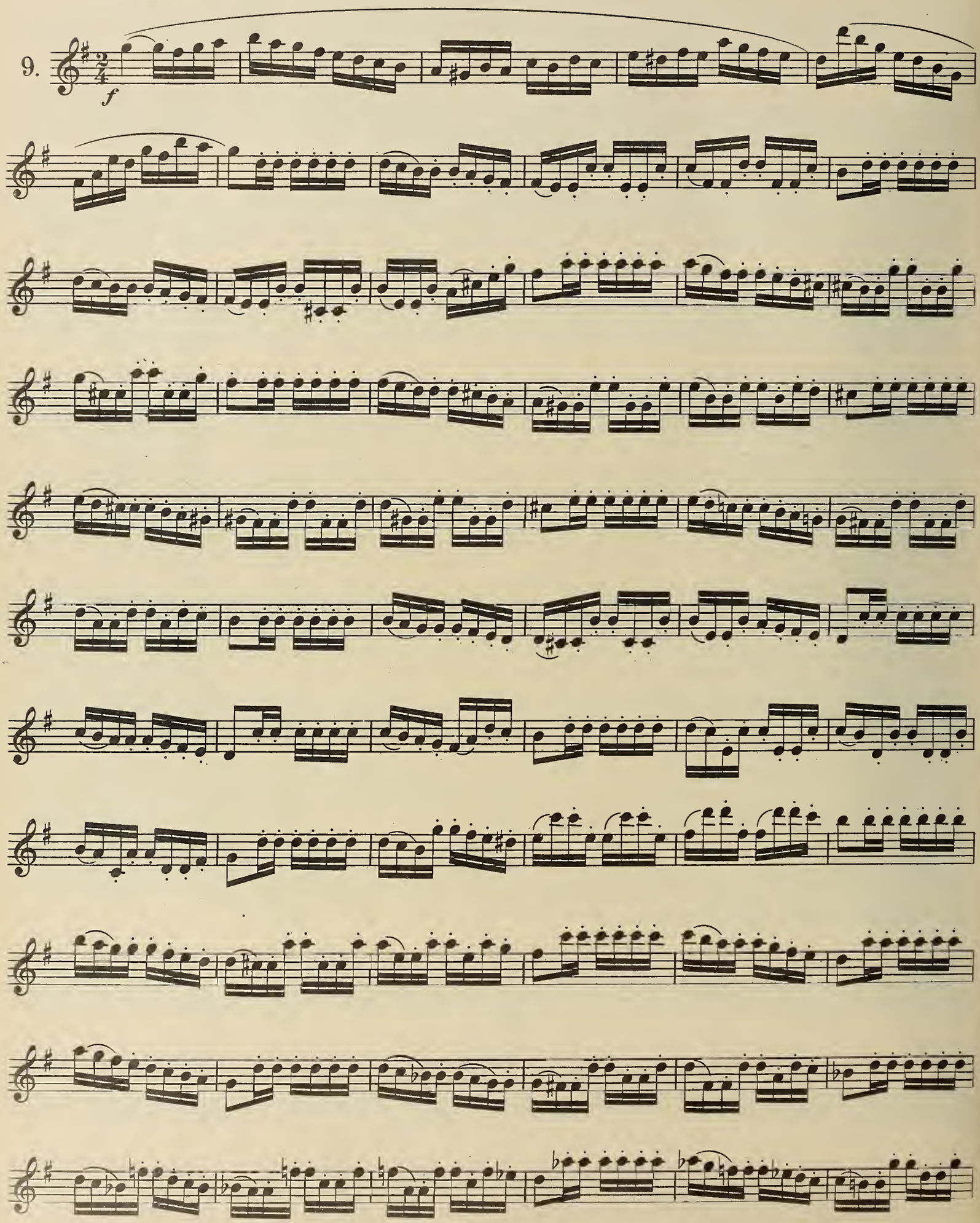
**Allegro.** ( M. M. ♩ = 100 )

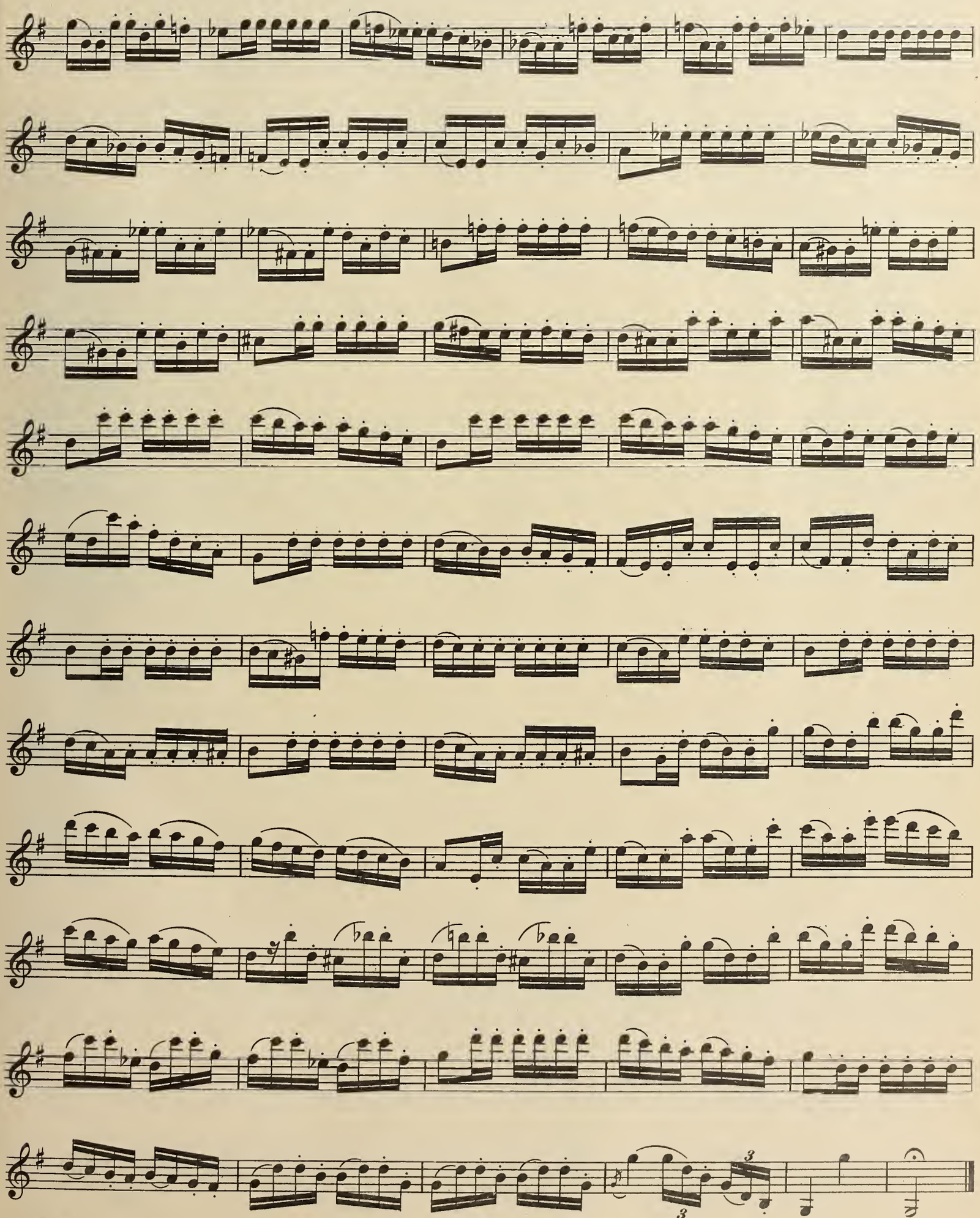
8.





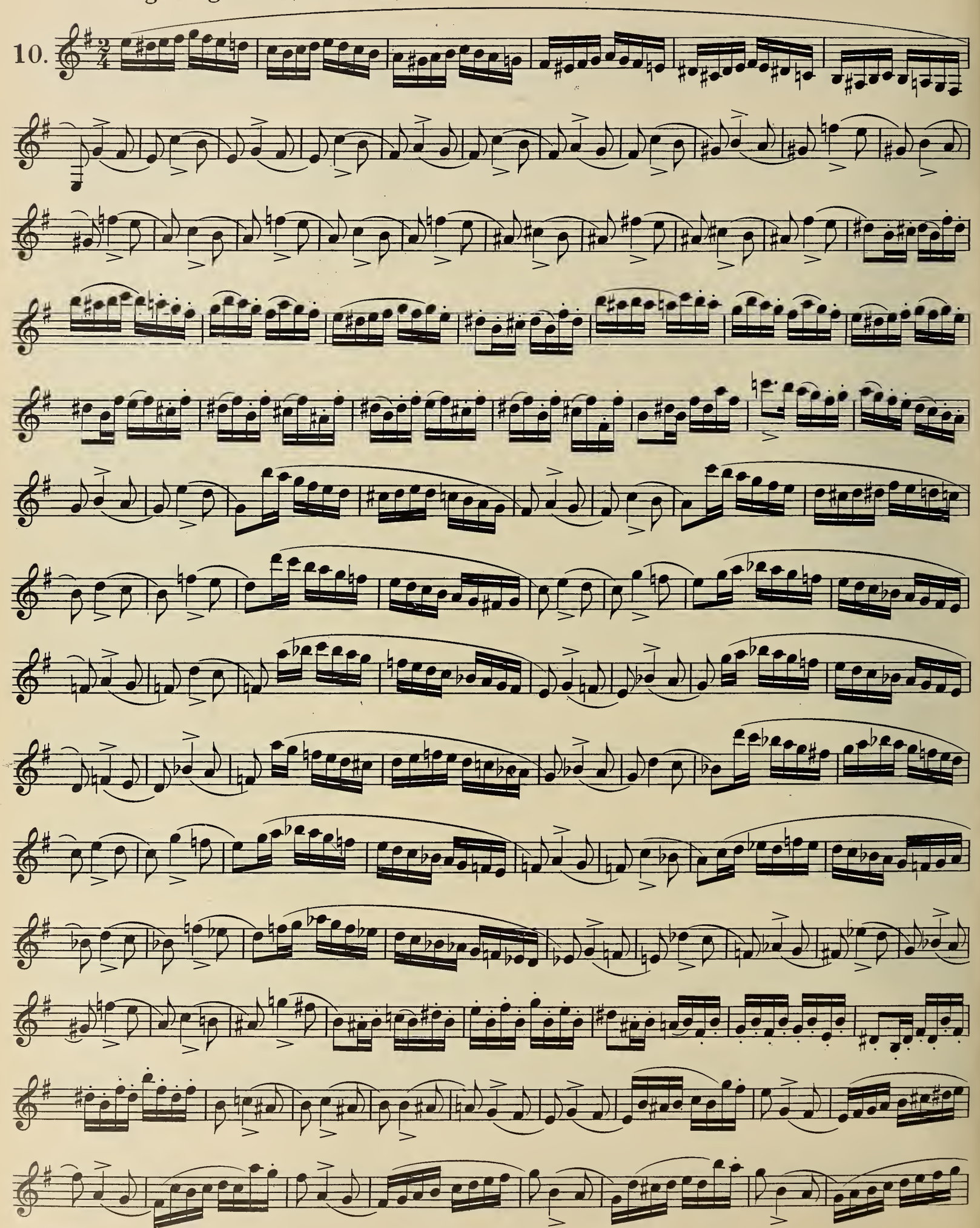
**Allegro.** (M.M. ♩ = 112)

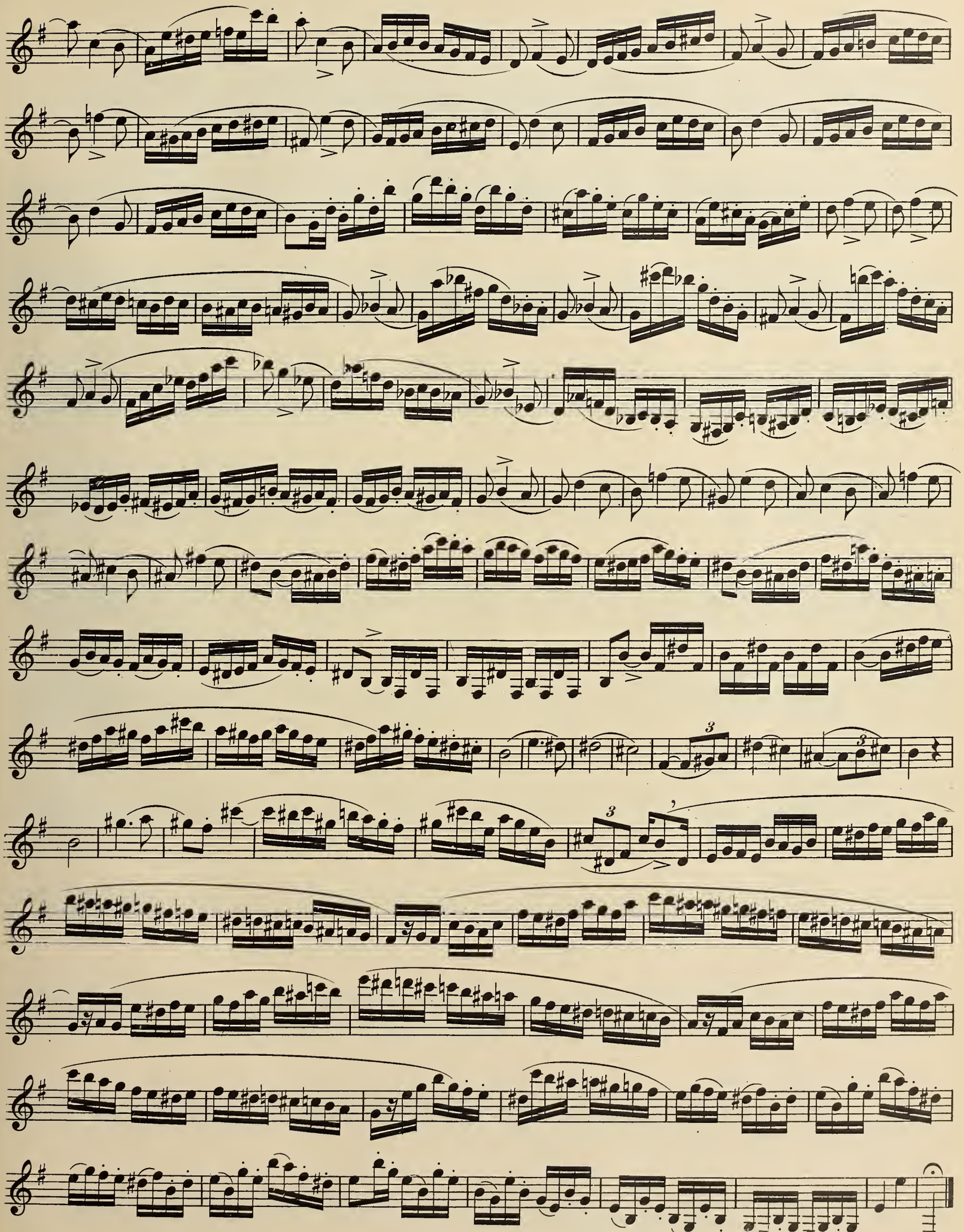




**Allegro agitato.** (M.M. ♩= 120)

10.

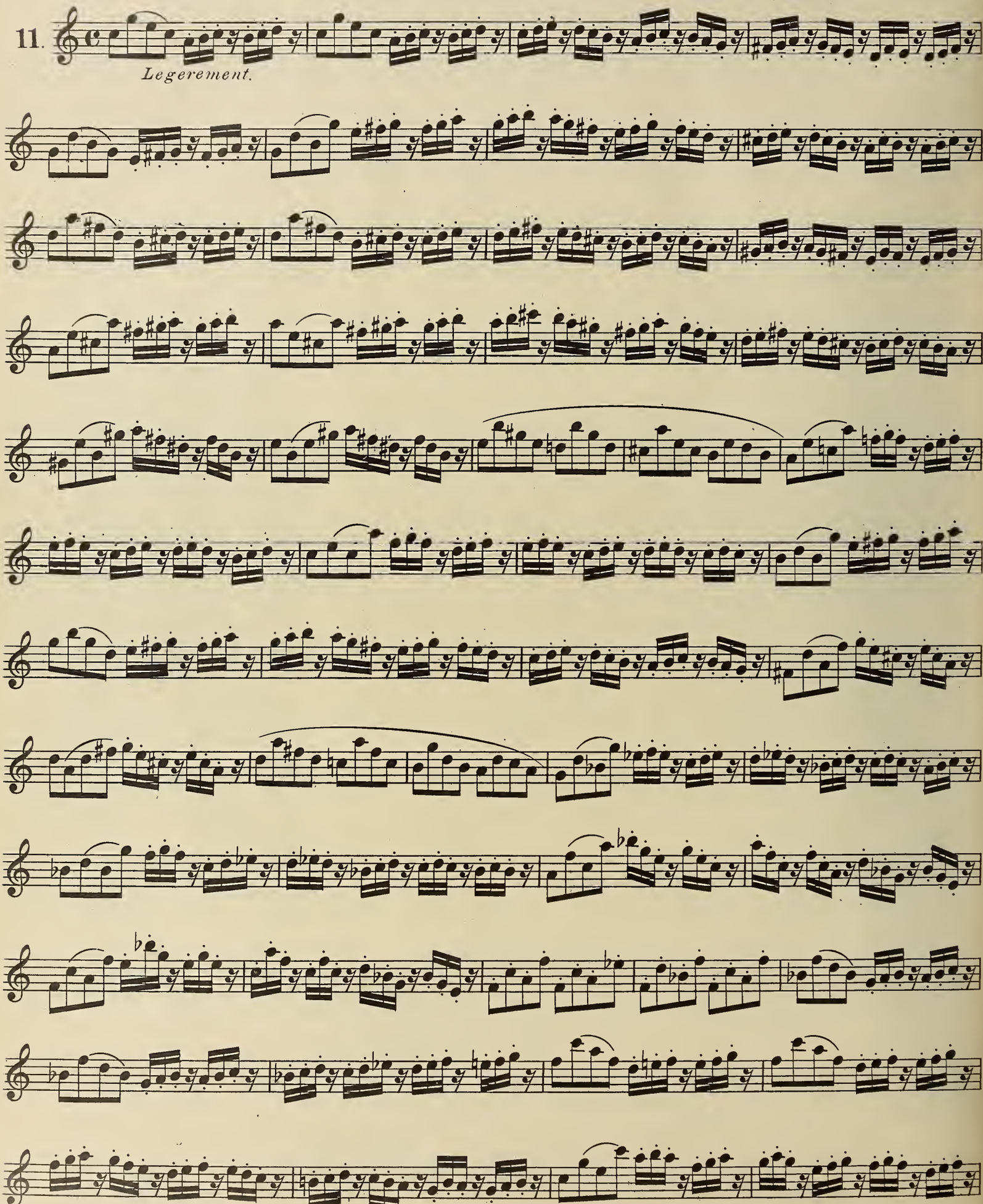


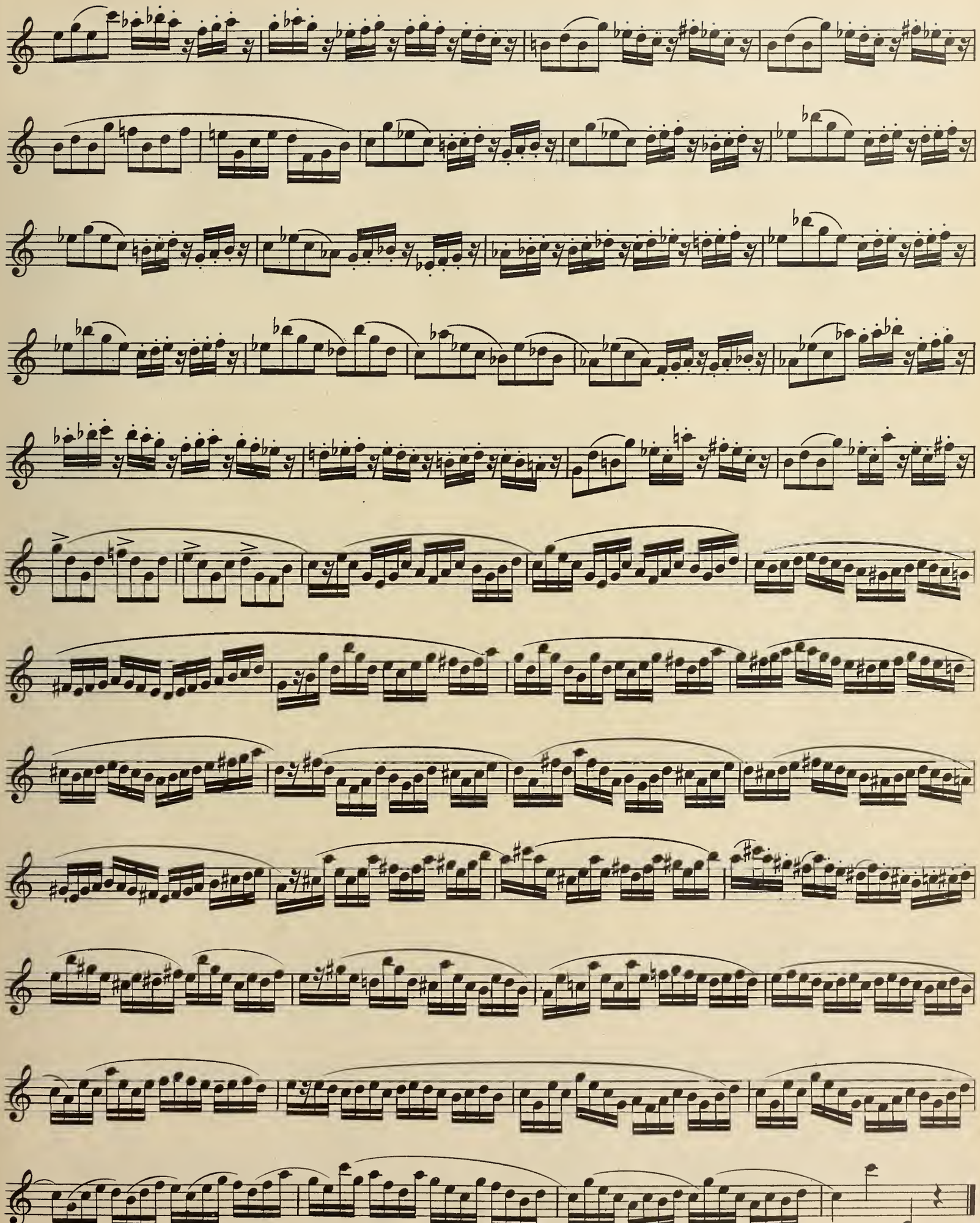


**Allegro.** (M.M. ♩= 132)

11.

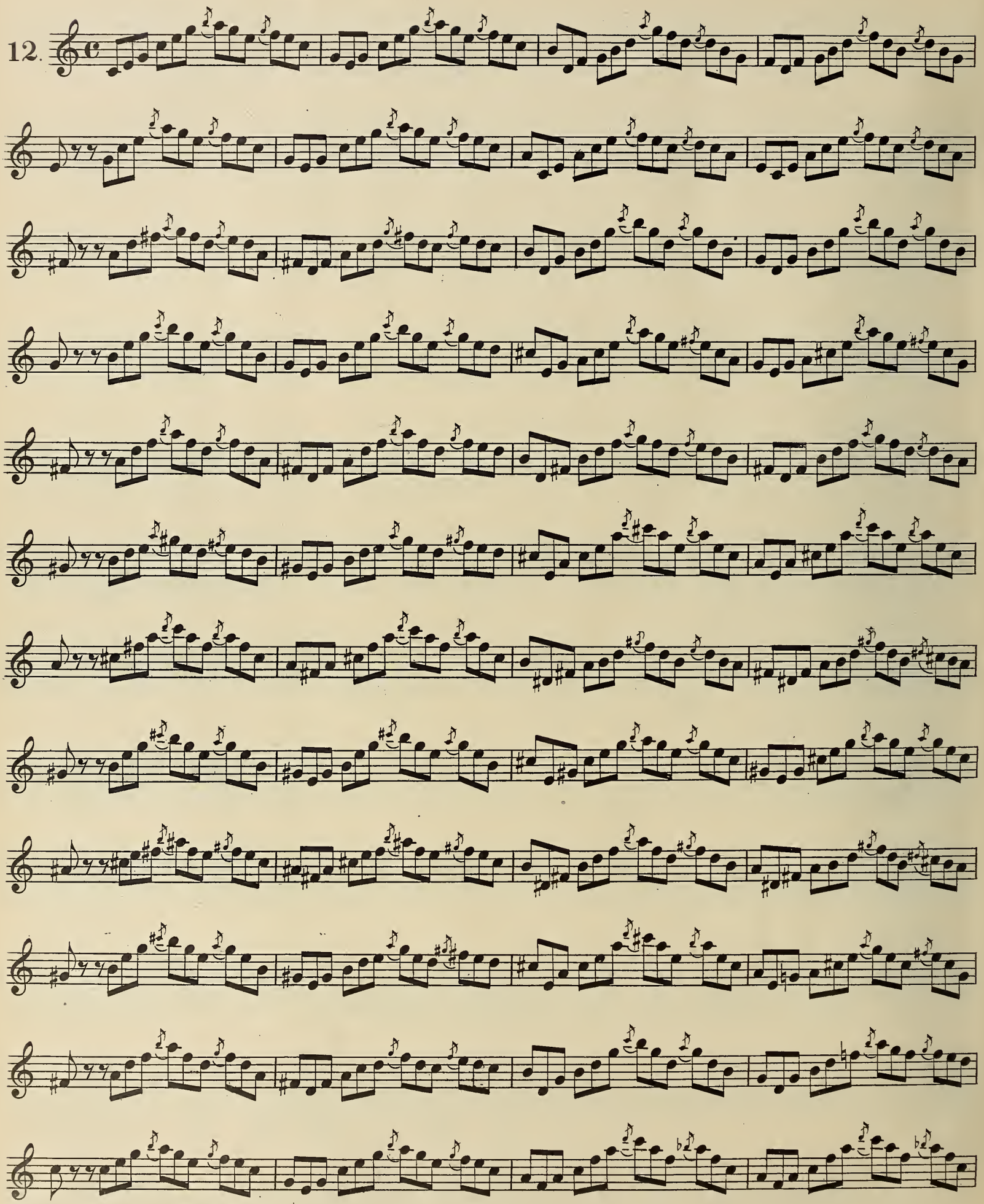
*Legerement.*

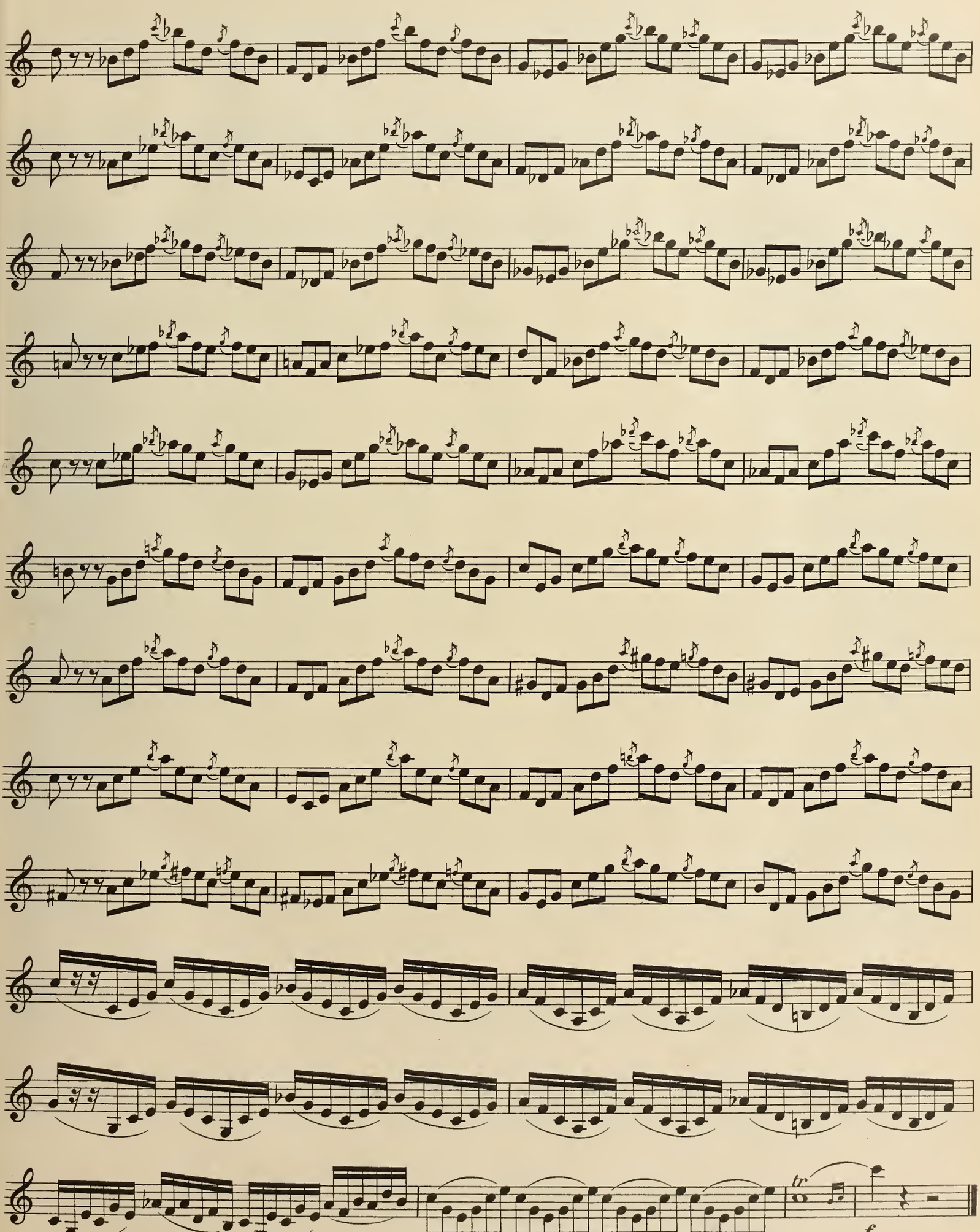




**Allº moderato.** (M.M. ♩=108)

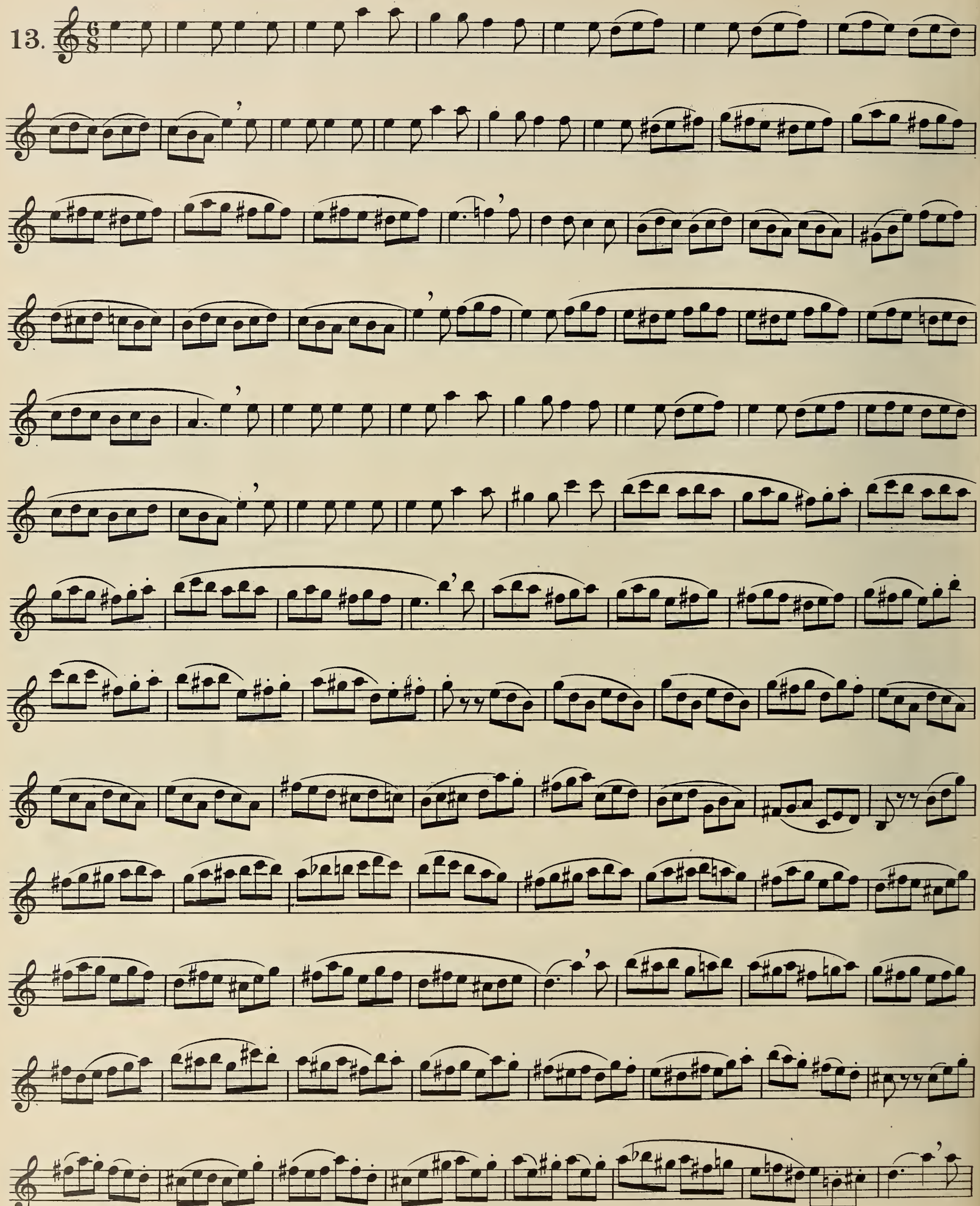
12.

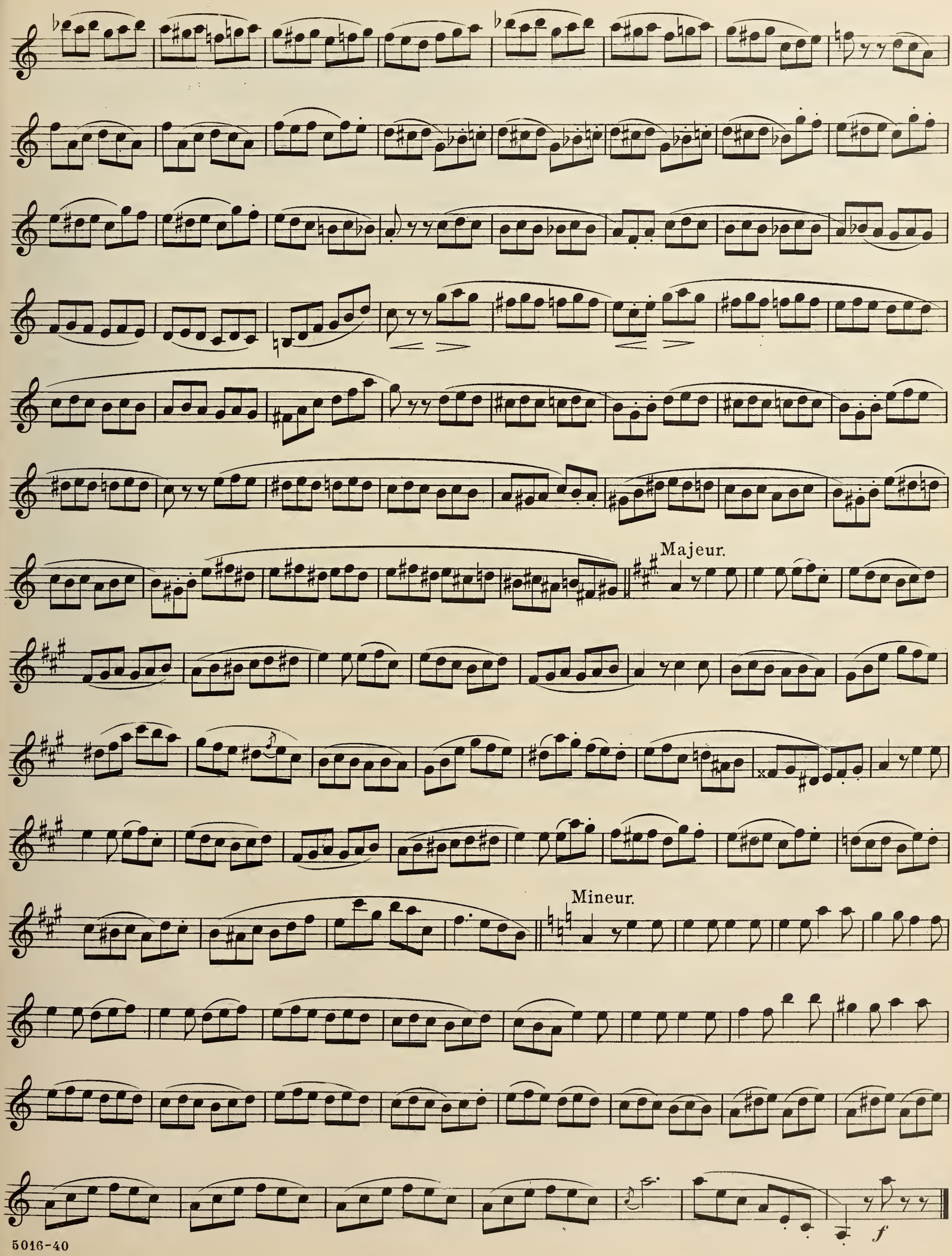



tr
f

**Allo molto vivace.** (M.M. ♩. = 92)

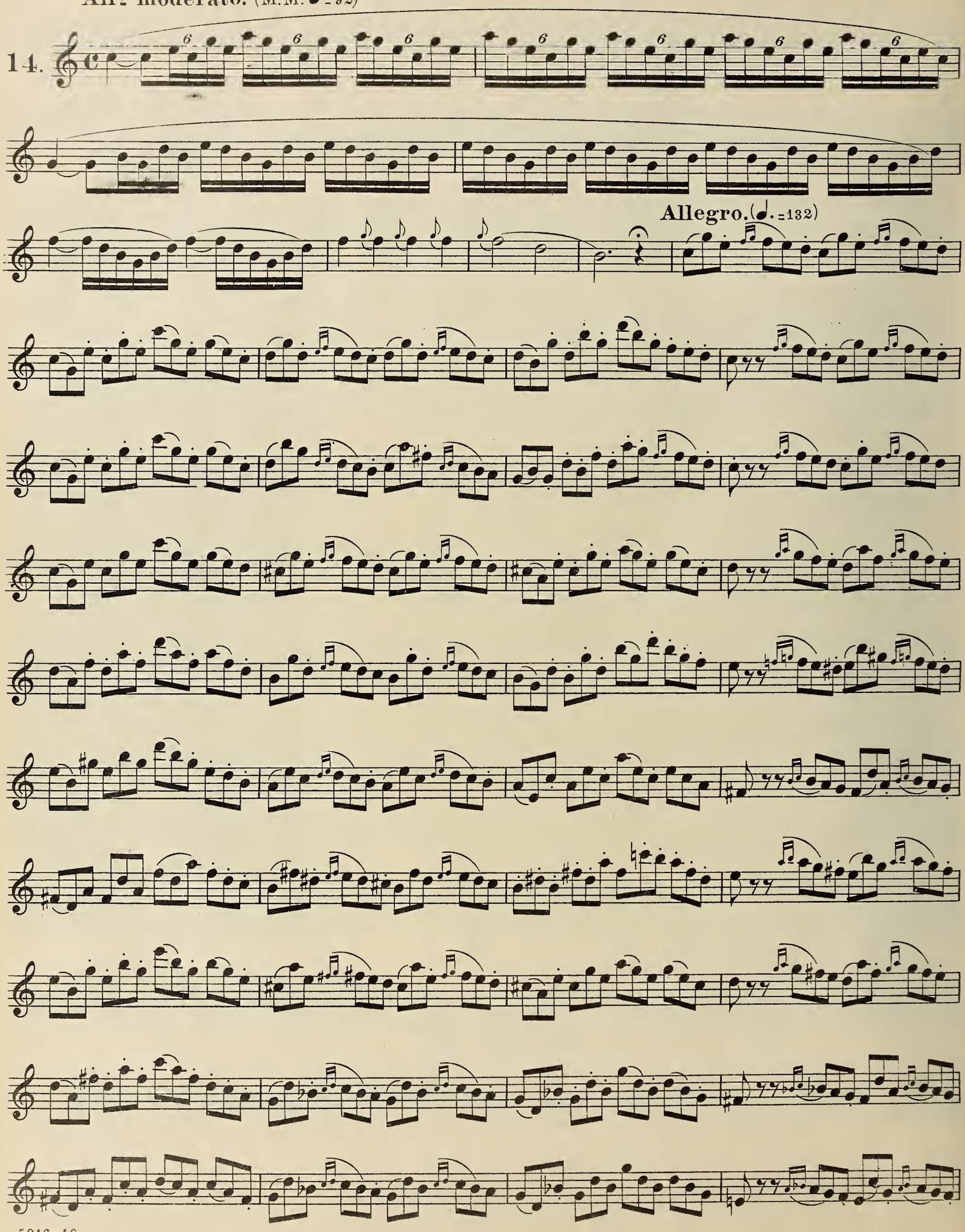
13.

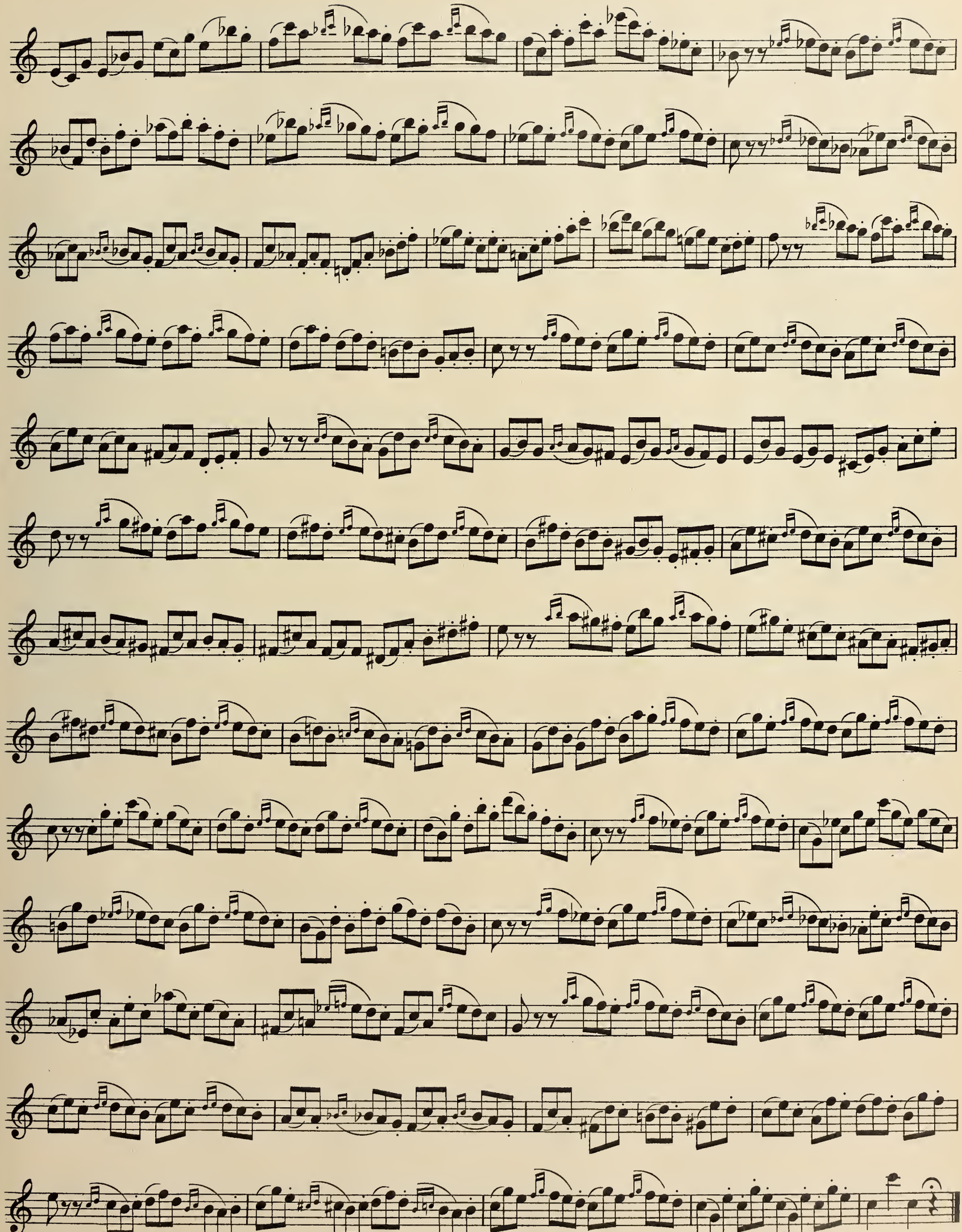



Majeur.
Mineur.
f

All⁹ moderato. (M.M. ♩ = 92)

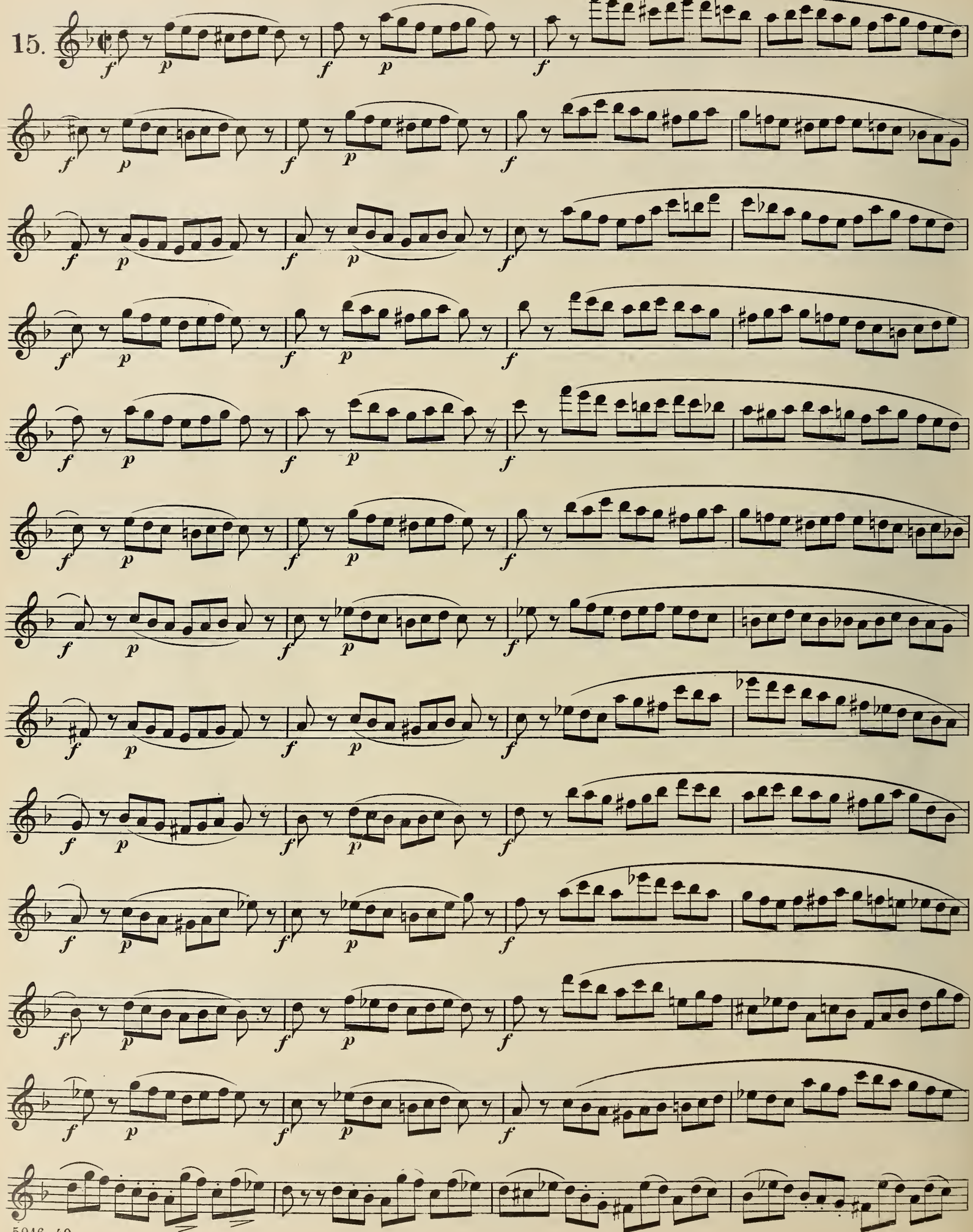
14.

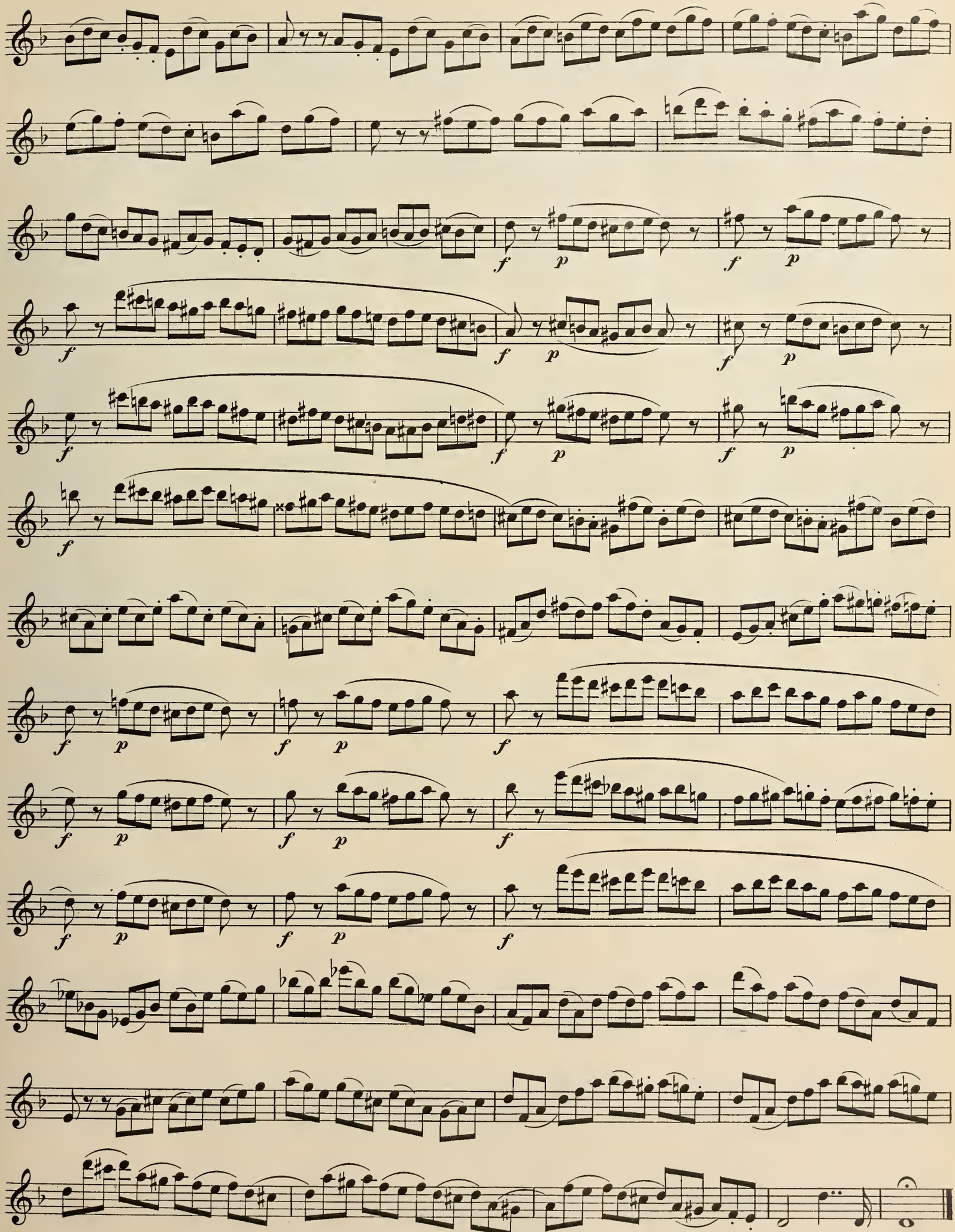




**Allº non troppo.** (M.M. ♩=96)

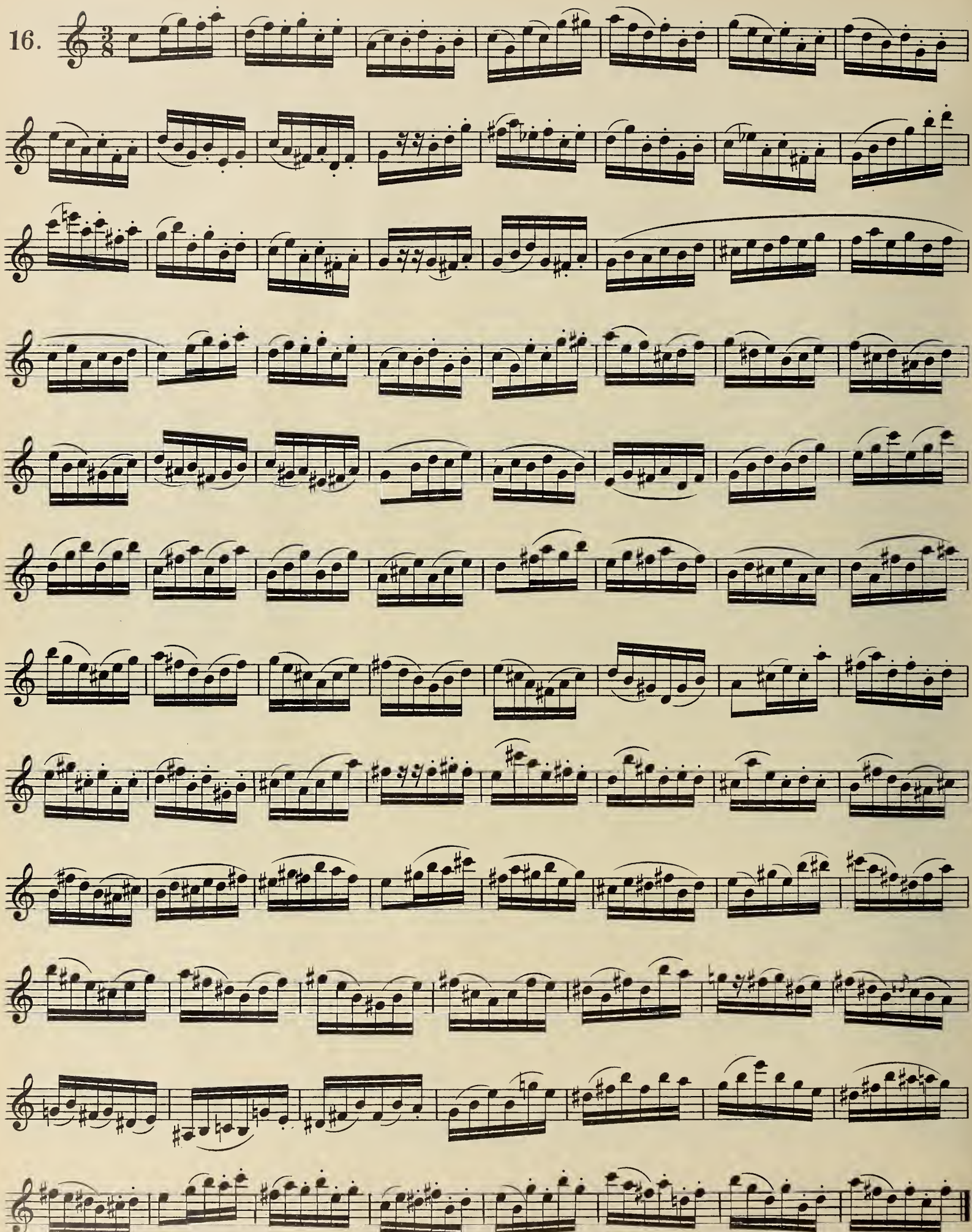
15.

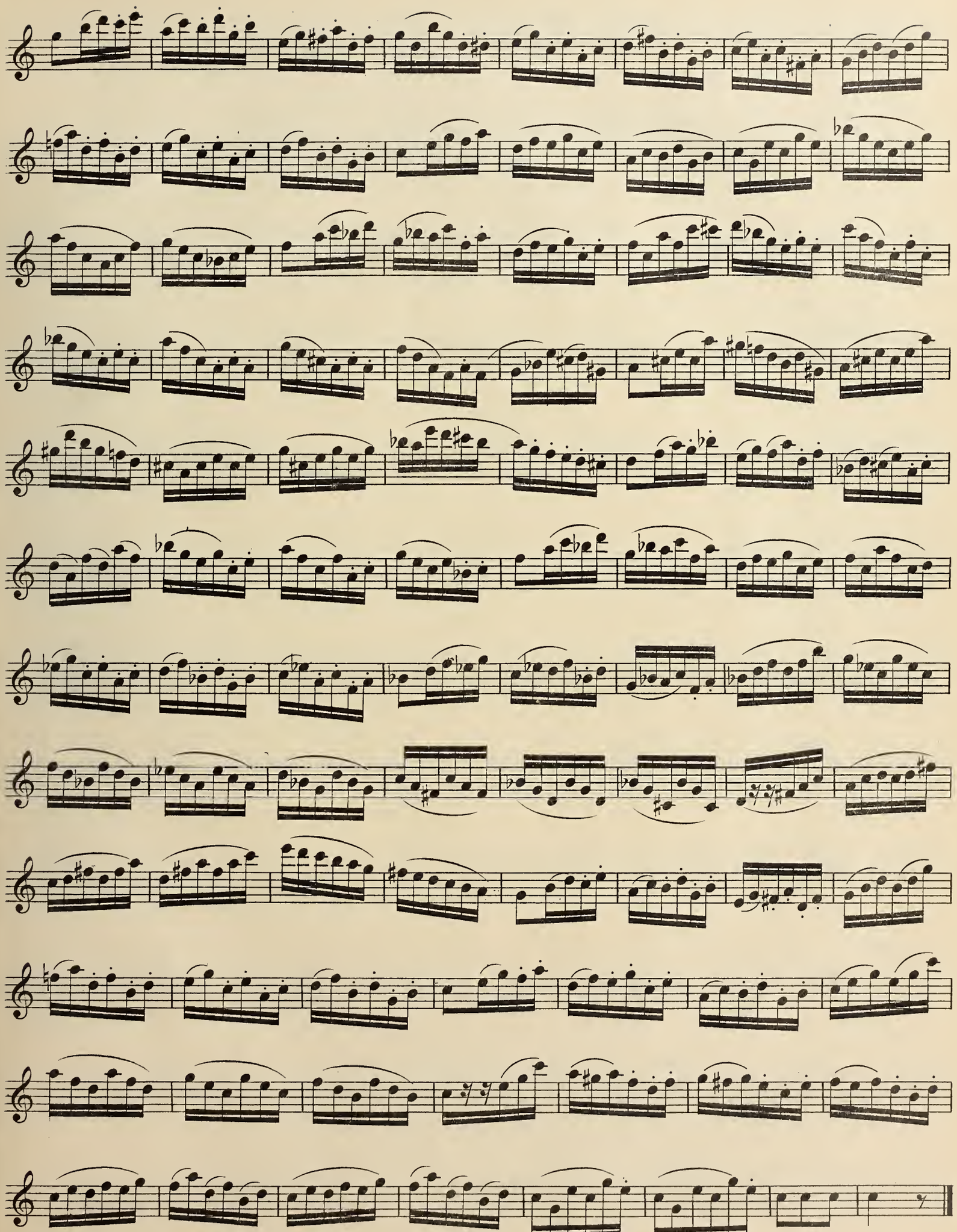




( M. M. ♩. = 80 )

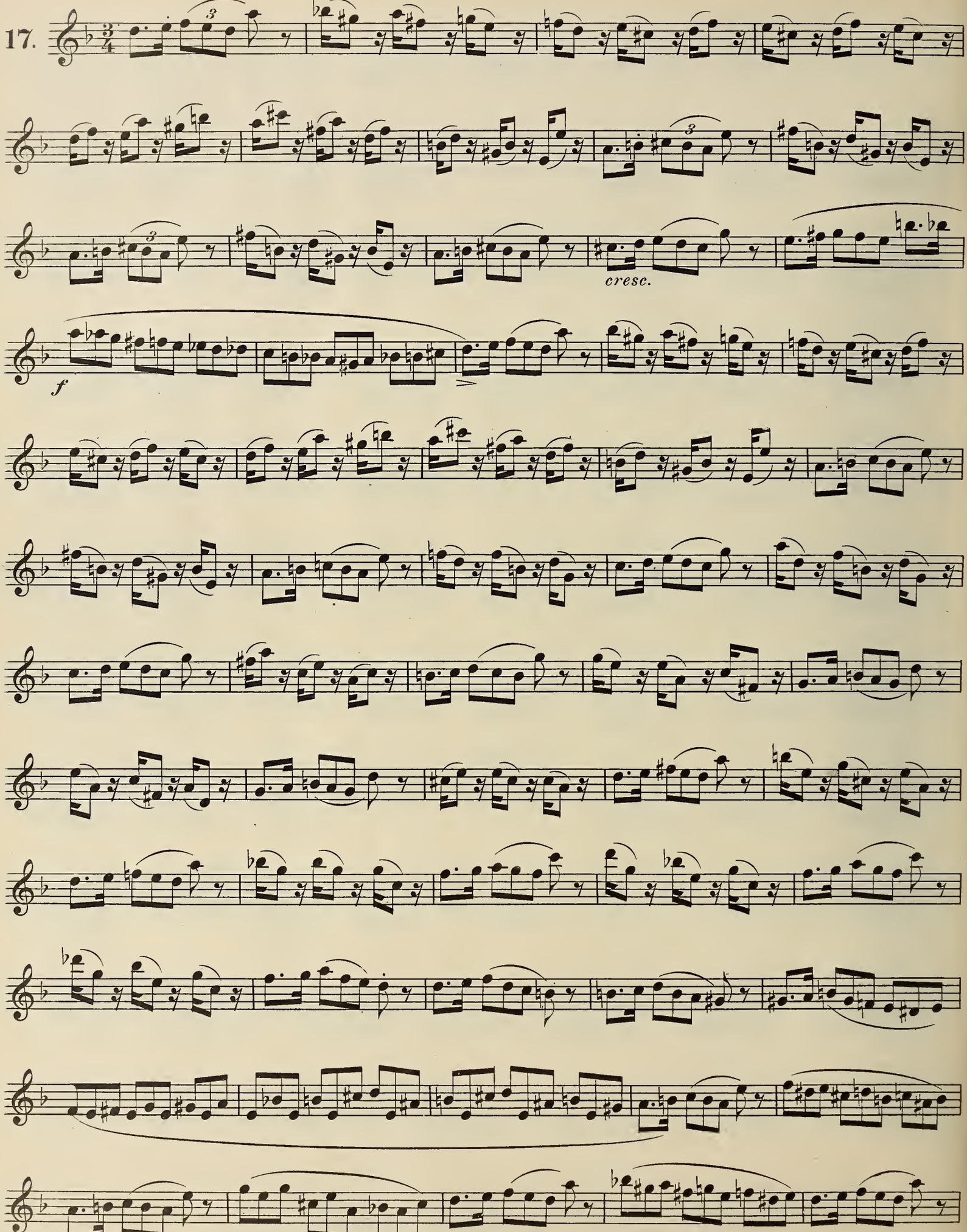
16.

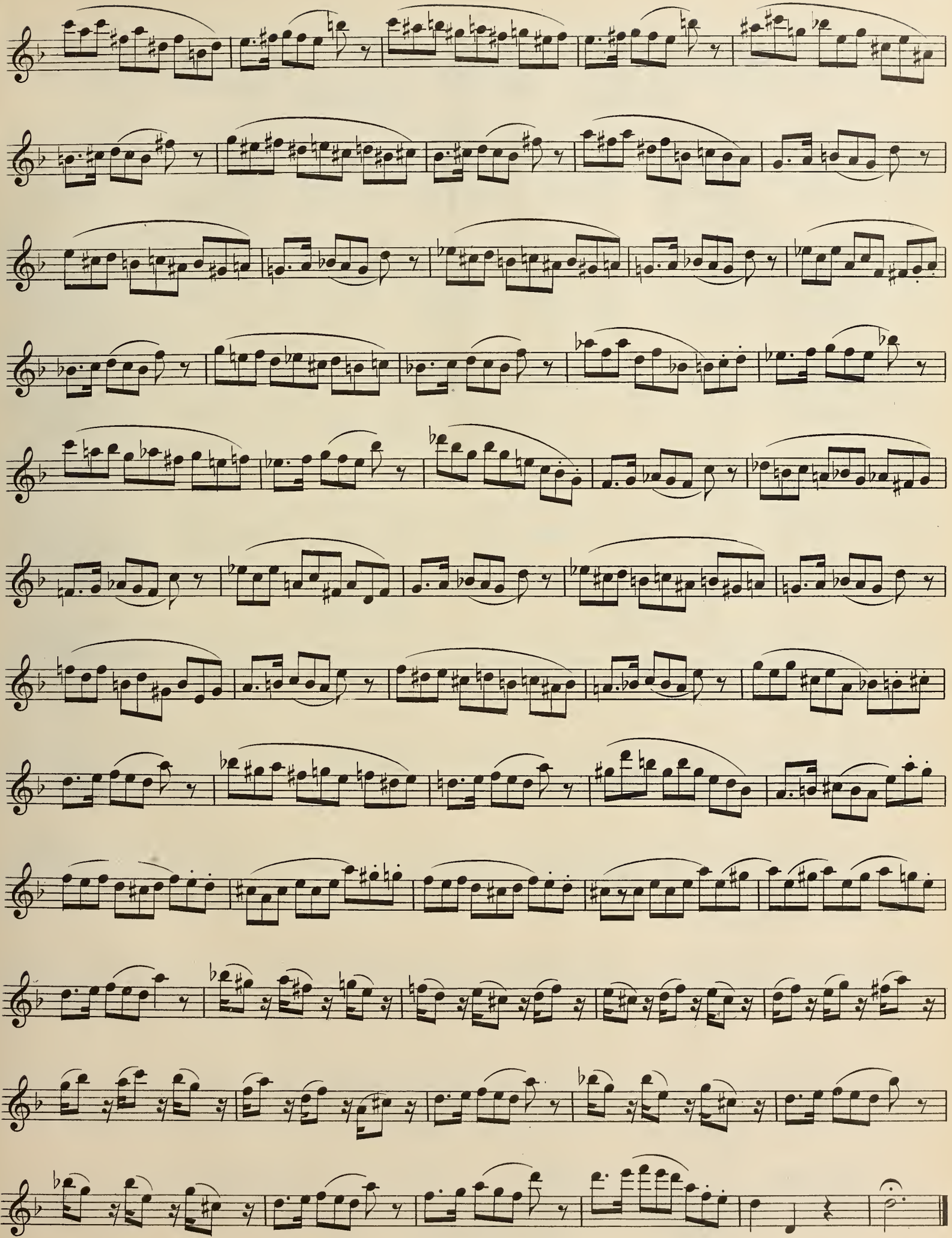




## Allegro vivo. (M. M. ♩ = 152)

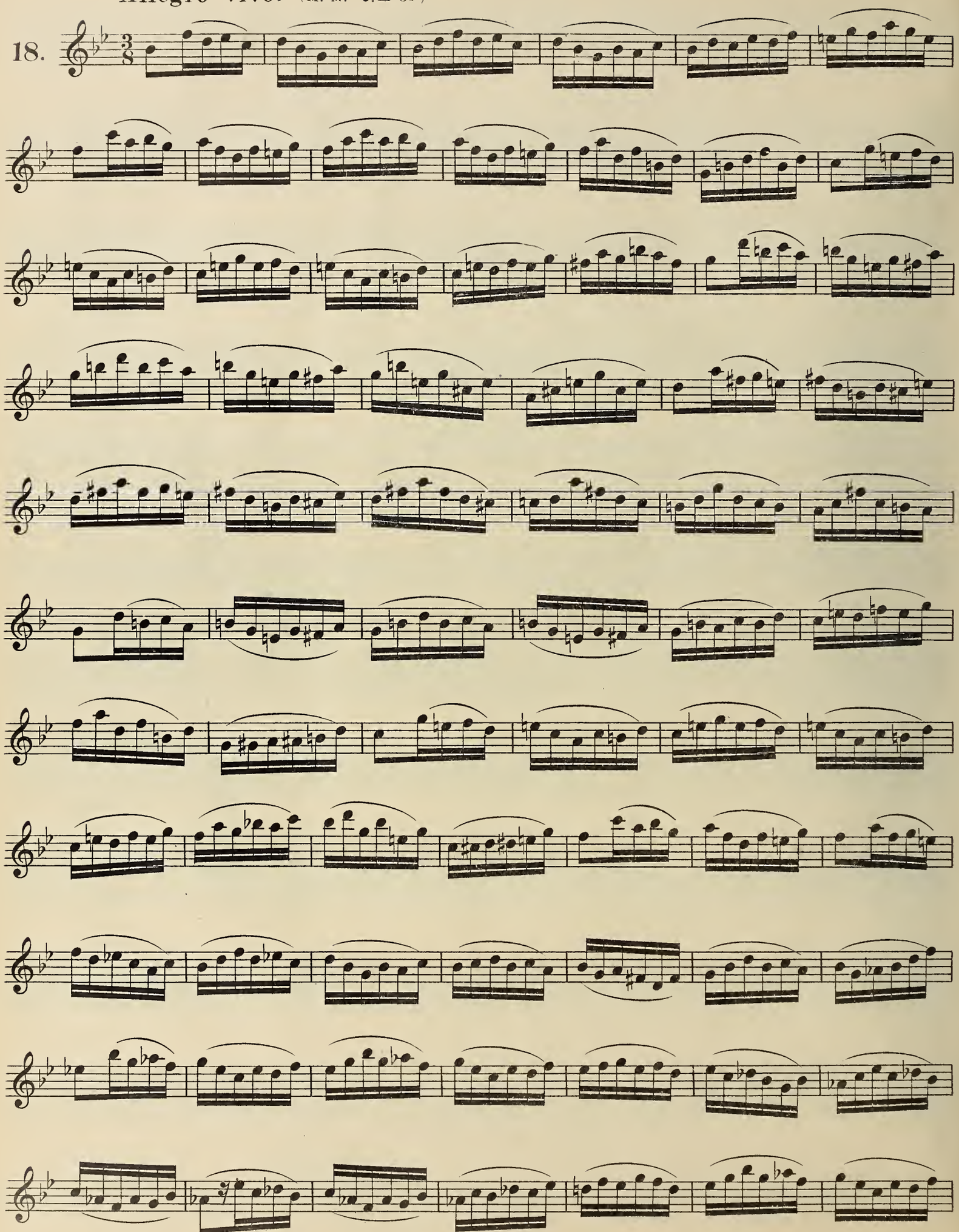
17.

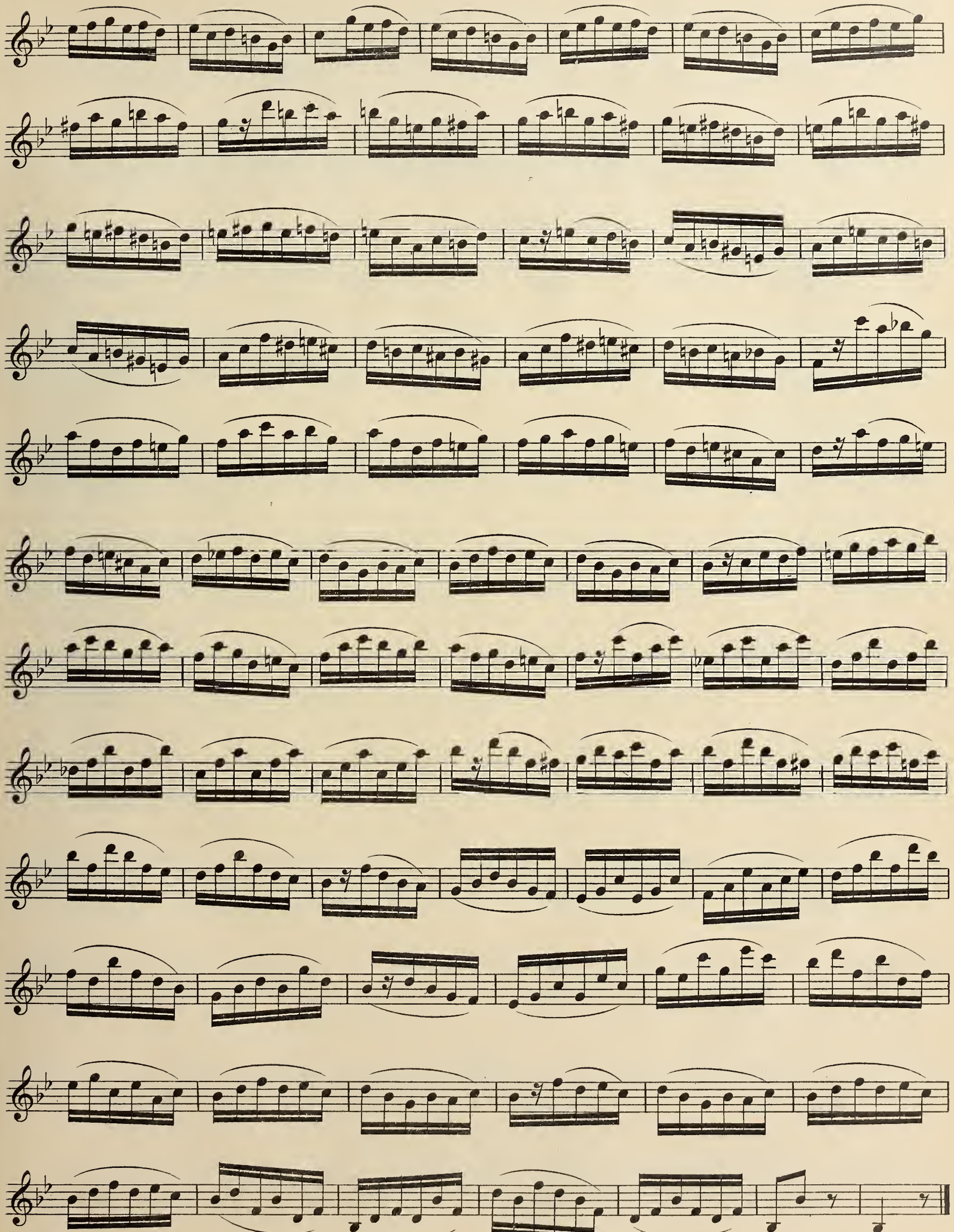




**Allegro vivo.** (M. M. ♩. = 80)

18.





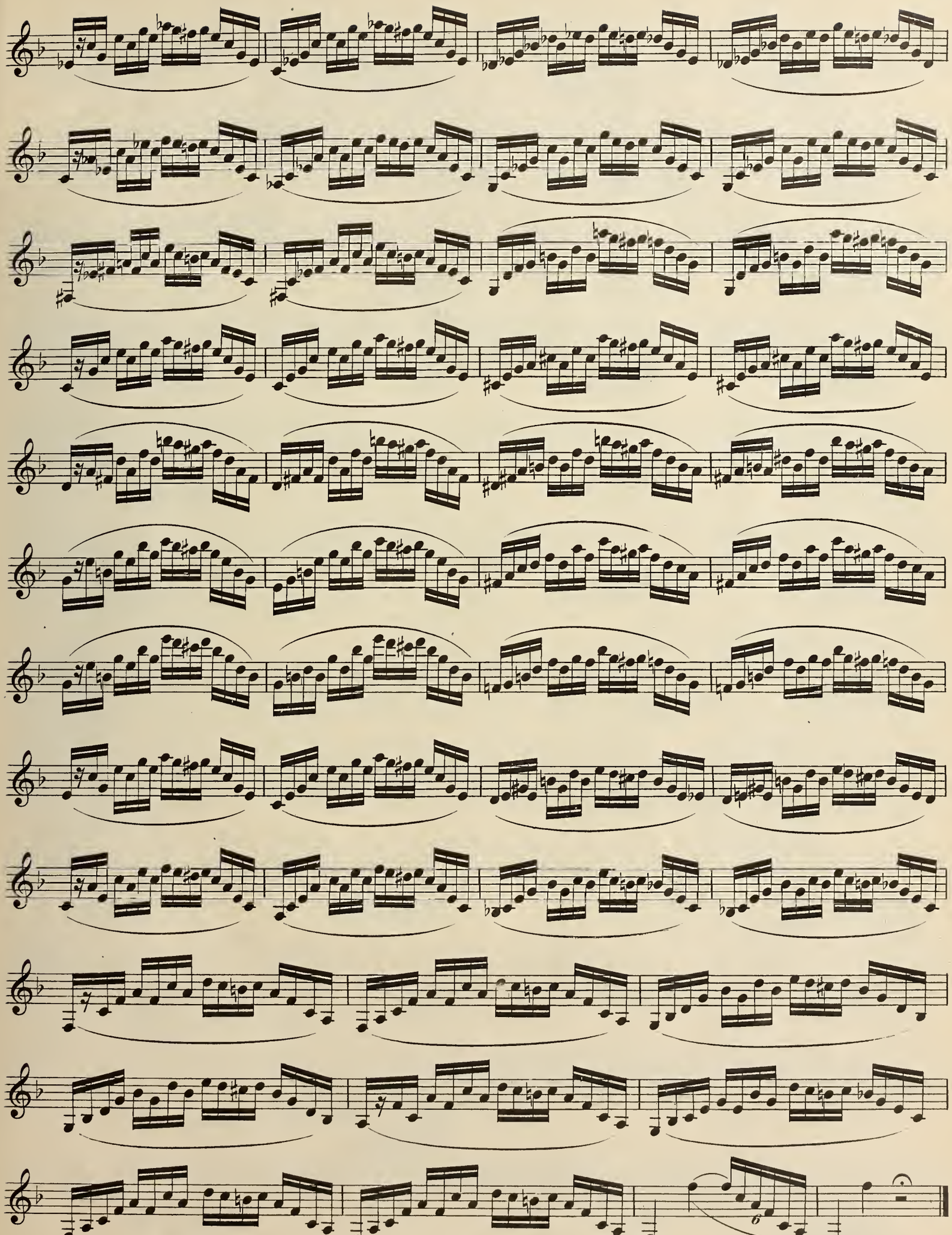
**Allegro moderato.** (M. M. ♩ = 116)

19.

*f* *Deciso.*

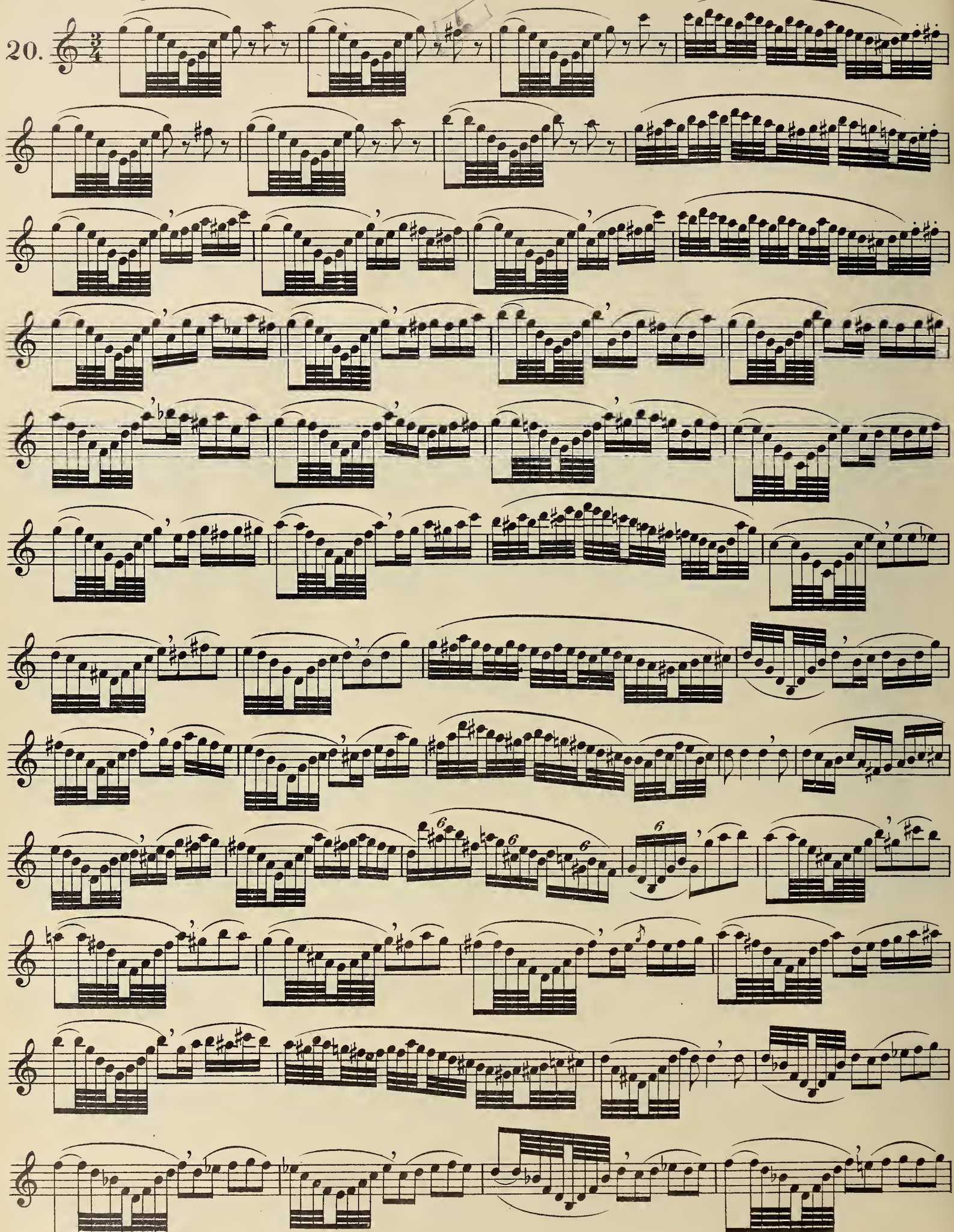
*rit.*

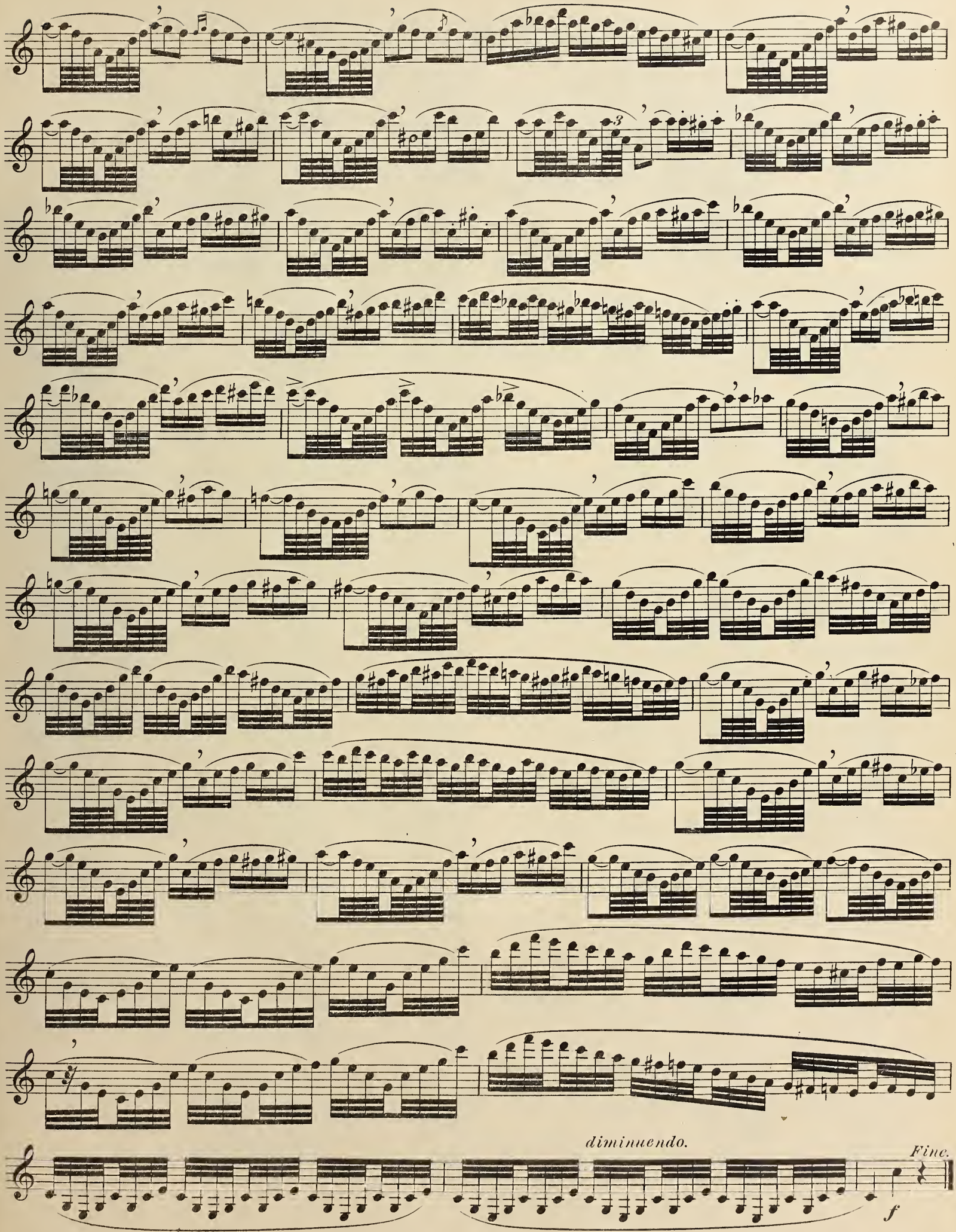
**Tempo Allegro.** (♩ = 126)



## Allegro moderato. (M. M. ♩ = 72)

20.




diminuendo.
Fine.
f

# List of the Principal Words used in Modern Music

## With their Abbreviations and Explanations

A . . . . . to, in or at; *a tempo*, in time
*Accelerando (accel.)* . Gradually increasing the speed
*Accent* . . . . . Emphasis on certain parts of the measure
*Adagio* . . . . . Slowly leisurely
*Ad libitum (ad lib.)* . At pleasure; not in strict time
*A due (a 2)* . . . . . To be played by both instruments
*Agitato* . . . . . Restless, with agitation
*Al or Alla* . . . . . In the style of
*Alla Marcia* . . . . In the style of a March
*Allegretto* . . . . . Diminutive of allegro; moderately fast, lively; faster than *andante;* slower than *allegro*
*Allegro* . . . . . Lively; brisk, rapid.
*Allegro assai* . . . . Very rapidly
*Amoroso* . . . . . Affectionately
*Andante* . . . . . In moderately slow time
*Andantino* . . . . . Diminutive of *andante;* strictly *slower* than andante, but often used in the reverse sense
*Anima, con* / *Animato* . . . . With animation
*A piacere* . . . . . At pleasure; equivalent to *ad libitum*
*Appassionato* . . . . Impassioned
*Arpeggio* . . . . . A broken chord
*Assai* . . . . . Very; *Allegro assai*, very rapidly
*A tempo* . . . . . In the original tempo
*Attacca* . . . . . Attack or begin what follows without pausing
*Barcarolle* . . . . . A Venetian boatman's song
*Bis* . . . . . Twice, repeat the passage
*Bravura* . . . . . Brilliant; bold; spirited
*Brillante* . . . . . Showy, sparkling, brilliant
*Brio, con* . . . . . With much spirit
*Cadenz* . . . . . An elaborate, florid passage introduced as an embellishment
*Cantabile* . . . . . In a singing style
*Canzonetta* . . . . . A short song or air
*Capriccio a* . . . . At pleasure, ad libitum
*Cavatina* . . . . . An air, shorter and simpler than the aria, and in one division, without Da Capo
*Chord* . . . . . The harmony of three or more tones of different pitch produced simultaneously
*Coda* . . . . . A supplement at the end of a composition
*Col or con* . . . . . With
*Crescendo (cresc.)* . . Swelling; increasing in loudness
*Da or dal* . . . . . From
*Da Capo (D. C.)* . . From the beginning
*Dal Segno (D. S.)* . . From the sign
*Decrescendo (decresc.)* Decreasing in strength
*Diminuendo (dim.)* . Gradually softer
*Divisi* . . . . . Divided, each part to be played by a separate instrument
*Dolce (dol.)* . . . . Softly; sweetly
*Dolcissimo* . . . . . Very sweetly and softly
*Dominant* . . . . . The fifth tone in the major or minor scale
*Duet or Duo* . . . . A composition for two performers
E . . . . . And
*Elegante* . . . . . Elegant, graceful
*Energico* . . . . . With energy, vigorously
*Enharmonic* . . . . Alike in pitch, but different in notation
*Espressivo* . . . . . With expression
*Finale* . . . . . The concluding movement
*Fine* . . . . . The end
*Forte (f)* . . . . . Loud
*Forte-piano (fp)* . . Accent strongly, diminishing instantly to piano
*Fortissimo (ff)* . . . Very loud
*Forzando (fz >)* . . Indicates that a note or chord is to be strongly accented
*Forza* . . . . . Force of tone
*Fuoco, con* . . . . . With fire; with spirit
Giocóso . . . . . Joyously; playfully
*Giusto* . . . . . Exact; in strict time
*Grandioso* . . . . . Grand; pompous; majestic
*Grave* . . . . . Very slow and solemn
*Grazioso* . . . . . Gracefully
Harmony . . . . . In general, a combination of tones, or chords, producing music
Key note . . . . . The first degree of the scale, the tonic
Largamente . . . . Very broad in style
*Larghetto* . . . . . Slow, but not so slow as Largo; nearly like Andantino
*Largo* . . . . . Broad and slow; the slowest tempo-mark
*Legato* . . . . . Smoothly, the reverse of staccato
*Ledger-line* . . . . A small added line above or below the staff
*Lento* . . . . . Slow, between Andante and Largo
*L'istesso tempo* . . In the same time, (or tempo)
*Loco* . . . . . In place. Play as written, no longer, an octave higher or lower
Ma . . . . . But
*Ma non troppo* . . . Lively, but not too much so
*Maestoso* . . . . . Majestically; dignified
*Maggiore* . . . . . Major Key
*Marcato* . . . . . Marked
*Meno* . . . . . Less
*Meno mosso* . . . . Less quickly
*Mezzo* . . . . . Half; moderately
*Mezzo-piano (mp)* . Moderately soft
*Minore* . . . . . Minor Key
*Moderato* . . . . . Moderately. *Allegro moderato*, moderately fast
*Molto* . . . . . Much; very
*Morendo* . . . . . Dying away
*Mosso* . . . . . Equivalent to rapid. *Piu mosso*, quicker.
*Moto* . . . . . Motion. *Con moto*, with animation
Non . . . . . Not
*Notation* . . . . . The art of representing musical sounds by means of written characters
Obbligato . . . . . An indispensable part
*Opus (Op.)* . . . . . A work.
*Ossia* . . . . . Or; or else. Generally indicating an easier method
*Ottava (8va)* . . . . To be played an octave higher
Pause (𝄐) . . . . The sign indicating a pause or rest
*Perdendosi* . . . . . Dying away gradually
*Piacere, a* . . . . . At pleasure
*Pianissimo (pp)* . . Very softly
*Piano (p)* . . . . . Softly
*Più* . . . . . More
*Più Allegro* . . . . More quickly
*Più tosto* . . . . . Quicker
*Poco or un poco* . . A little
*Poco a poco* . . . . Gradually, by degrees; little by little
*Poco più mosso* . . A little faster
*Poco meno* . . . . . A little slower
*Poco più* . . . . . A little faster
*Poi* . . . . . Then; afterwards
*Pomposo* . . . . . Pompous; grand
*Prestissimo* . . . . As quickly as possible
*Presto* . . . . . Very quick; faster than *Allegro*
*Primo (1mo)* . . . . The first
Quartet . . . . . A piece of music for four performers.
Quasi . . . . . As if; in the style of
Quintet . . . . . A piece of music for five performers
Rallentando (rall.) Gradually slower
*Replica* . . . . . Repetition. *Senza replica*, without repeats
*Rinforzando* . . . . With special emphasis
*Ritardando (rit.)* Gradually slower and slower
*Risoluto* . . . . . Resolutely; bold; energetic
*Ritenuto* . . . . . In slower time
Scherzando . . . . . Playfully; sportively
*Secondo (2do)* . . . The second singer, instrumentalist or part
*Segue* . . . . . Follow on in similar style
*Semplice* . . . . . Simply; unaffectedly
*Senza* . . . . . Without. *Senza sordino* without mute
*Sforzando (sf)* . . . Forcibly; with sudden emphasis
*Simile or Simili* . . In like manner
*Smarzando (smorz)* Diminishing in sound. Equivalent to *Morendo*
*Solo* . . . . . For one performer only. *Soli;* for all
*Sordino* . . . . . A mute. *Con sordino*, with the mute
*Sostenuto* . . . . . Sustained; prolonged.
*Sotto* . . . . . Below; under. *Sotto voce*, in a subdued tone
*Spirito* . . . . . Spirit. *con Spirito* with spirit
*Staccato* . . . . . Detached; separate
*Stentando* . . . . Dragging or retarding the tempo
*Stretto or stretta* . An increase of speed. *Piu stretto* faster
*Subdominant* . . . . The fourth tone in the diatonic scale
*Syncopation* . . . . Change of accent from a strong beat to a weak one.
Tacet . . . . . "Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
*Tempo* . . . . . Movement; rate of speed.
*Tempo primo* . . . Return to the original tempo.
*Tenuto (ten.)* . . . Held for the full value.
*Thema or Theme* . . The subject or melody.
*Tonic* . . . . . The key-note of any scale.
*Tranquillo* . . . . Quietly.
*Tremolando, Tremolo* A tremulous fluctation of tone.
*Trio* . . . . . A piece of music for three performers.
*Triplet* . . . . . A group of three notes to be performed in the time of two of equal value in the regular rhythm.
*Troppo* . . . . . Too; too much *Allegro, ma non troppo*, not too quickly.
*Tutti* . . . . . All; all the instruments.
Un . . . . . A, one, an.
*Una corda* . . . . . On one string.
Variatione . . . . . The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
*Veloce* . . . . . Quick, rapid, swift.
*Vibrato* . . . . . A wavering tone-effect, which should be sparingly used.
*Vivace* . . . . . With vivacity; bright; spirited.
*Vivo* . . . . . Lively; spirited.
*Volti Subito V.S.* . Turn over quickly.

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